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WAGE RAISE ADDS \$70,000 TO BUDGET OF METROPOLITAN

New Salary Scale for Musicians Makes Minimum, Eighty-eight Dollars—Rehearsals to Be Two Dollars an Hour—Smaller Companies Must Pay Men Seventy-two Dollars a Week

SOME \$70,000 is to be added to the cost of producing opera at the Metropolitan next season, owing to a radical increase in the pay of the orchestral musicians, just decided upon after months of negotiation between the Musicians' Union and the opera heads.

By the new schedule, the former minimum of \$72 a week for musicians is increased to \$88, and in addition to prices now charged for rehearsals which were free under the old scale, bringing the minimum weekly wage of each member of the orchestra up to about \$100.

The rate to be charged for rehearsals is to be \$2 an hour with a proportionate increase for each quarter of an hour thereafter. As rehearsals become one of the biggest items in the twenty-three weeks' season of the Metropolitan, and as they formerly were free, this part of the new schedule will be especially felt in operating expenditures. The Metropolitan Orchestra has about ninety members with many extras employed through the season and as rehearsals are of necessity very numerous it is estimated that some \$3,000 weekly will hereby be added to the budget.

These prices, however, affect only New York musicians, and the Chicago Opera Company will only feel the increase during its season here.

In the smaller companies, in Class "B," where opera in English is given or other opera where admission does not exceed \$3, the minimum scale has been put at \$72, the wage formerly paid by such companies as the Metropolitan.

SEND DIFFERING REPORTS ABOUT ST. CECILIA TOUR

Milton Diamond and Herndon Say Italian Forces Will Come Here—
Charlton Says No

Despite conflicting reports concerning the American tour of the St. Cecilia Orchestra, Milton Diamond and the Italian-American Association for Music stated positively that the orchestra would come.

Mr. Diamond says that a notice from his correspondent, dated Aug. 9 from Rome, states that the orchestra is positively coming, despite reports to the contrary.

Similar expressions came from the offices of the Italian-American Association for Music, which issued the following statement:

"Italy's world-famous symphony orchestra, the St. Cecilia, from the Augustum at Rome, will fulfill its visit to America. Its musicians are the professors of the conservatories. Ravages of war have depleted the ranks of the smaller organizations of Rome, Milan, Florence and other cities, and the La Scala Opera House, where Toscanini is to be the musical director next season, following his proposed return visit to the United States.

"A cablegram recently received from Count Enrico di San Martino, Minister of Finance, advises Richard G. Herndon, secretary of the Italian American Association for Music, that the Italian Government will positively carry out the



Painted by Joseph Cummings Chase
John Barnes Wells, Who, as Tenor, Composer and Humorist, Holds a Unique Place Among Native Artists. (See Page 2)

plans arranged on the occasion of Mr. Herndon's audition with King Victor Emanuel, and that the orchestral society in its entirety will be the guest of the American Government next season."

Loudon Charlton has also issued a statement to the effect that the orchestra will not come, reading:

"A cablegram from Rome has just been received at Loudon Charlton's office, stating that, on account of Toscanini's forthcoming visit to America at the head of La Scala Orchestra, the projected tour in this country of the Saint Cecilia Orchestra will not take place next autumn.

"The Roman authorities decided that the touring of the two Italian orchestras in the same season would be absolutely out of place and Bernardino Molinari, the leader of the St. Cecilia body, would never have agreed to any arrangement which might have been interpreted as indelicate toward his master and idol, Arturo Toscanini."

FRENCH OPERAS ASK AID

People Reluctant to Pay High Prices Unless New Scenery Is Provided

A special cable dispatch to the *Sun* and New York *Herald* reveals the fact that the Comédie Française, the Opéra and the Opéra Comique will face a serious financial embarrassment unless the French Senate comes to their aid with

substantial appropriations. "The Comédie Française has just appealed to the Senate to add another 500,000 francs to its revenue in the way of a subvention so it can pay its bills," says the report, "records show that its monthly receipts must total 300,000 francs and even this income will not allow for the new costumes and new scenery which the public is demanding. The people feel that everything should be 'dressed up' when they are asked to pay constantly increasing prices.

"Because of the fact that these three large theaters are seeking state aid, the senate is faced with the necessity of either refusing all of them or abandoning the plan to create another popular Theatre du Trocadero, with the state as patron."

Stage Festival at Columbia

The first program of the music festival which is one of the features of the summer session at Columbia University, was given in the university gymnasium on Tuesday night. An orchestra of fifty men from the Philharmonic Society of New York played Mozart's overture to "The Magic Flute," and by request, Beethoven's Fifth Symphony. The first part of Haydn's "Creation" was sung by a chorus of students. The soloists were Marie Stoddard, soprano; John Campbell, tenor, and Norman Jolliff, baritone. The concert was conducted by Walter Henry Hall.

MANAGERS PLAN PROTEST AGAINST INCREASED FARES

In Conjunction with Theatrical Heads, Association Will Ask Immunity for Attractions Already Booked—Gallo Believes New Rates Will Be Such a Strain as to Curtail Traveling of Musical Organizations—Morris Gest Declares "One Night Stands" Are Threatened—Individual Artists Not Seriously Affected But Large Ensembles Must Suffer

THAT concert-goers outside the great musical centers may be the ones to suffer because of the increase of passenger and Pullman fares on the railroads, is the opinion of several prominent New York managers. Because of the serious effect which the ruling of the Interstate Commerce Commission threatens, immediate action by the New York Musical Managers' Association in conjunction with the theatrical managers, will probably be taken in the form of a protest against the application of the new rates to certain musical and theatrical attractions which have been booked throughout the country.

According to Fortune Gallo, manager of the Pavlova tour, the San Carlo Opera Company, and other important attractions, the new rates will put the managers under such a severe strain that the number of traveling musical organizations is apt to be curtailed. "Of course, I shall carry out all my own contracts," said Mr. Gallo, "but it will be at an added cost of something like \$25,000. It is difficult enough to blaze a trail trying to make popular the great works of the lyric drama without adding to the uncertainties of making a financial success."

Since it has become the custom of passing all surcharges on to the ultimate consumer, it was suggested that it might be possible in this case to make a general increase in the price of tickets. "I do not think so," Mr. Gallo said. "In the first place, such attractions are practically new in the field and people are not willing to pay more. Furthermore, every time the price of a ticket is advanced the tax is increased as well, and I don't think people pay that as cheerfully as we are led to believe."

In such cases as Mr. Gallo's attractions, the increase in passenger and Pullman rates are not the only things to be considered. The rates on excess baggage have been greatly increased, and since it is necessary for traveling companies to carry a great deal of scenery, costumes and paraphernalia, the expense will be a serious factor, which may prove disastrous to many companies.

The New York Philharmonic is already booked for a three months' tour to the Pacific Coast and return beginning next April. With its seventy-five or eighty members, its luggage and heavy instruments, the traveling expenses will mount into the thousands in excess of those estimated when the engagements were made.

The individual artist will probably not be very much worried over the situation.

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MANAGERS PLAN PROTEST AGAINST INCREASED FARES

[Continued from page 1]

There is the possibility, however, that certain prima donnas who are wont to make their tours in private cars, must become reconciled to a seat in the Pullman, if they do not consent to pay the greatly increased cost.

Charles L. Wagner, the manager, stated that his artists are receiving substantial fees, and can afford to pay the increased rates. "The thing to do," he said, "is to get the railroads back on a proper basis, and then fares will adjust themselves. I should advise electing Harding for President, and then we shall soon have this mess straightened out."

According to Morris Gest, theatrical manager, one night stands will be a thing of the past unless something is done at once. This would be true, not only of companies which present music in its lighter forms, but also of the so-called legitimate attractions. The railroads have announced that the new rates will go into effect on Aug. 26, so it is expected that the coalition of musical and theatrical managers will lose no time in presenting a strong case before the Interstate Commerce Commission before that date.

ALL-AMERICAN CONCERT SERIES MAY BE DROPPED

High Cost of Concert-Giving May Force
Gretchen Dick to Abandon Sunday
Afternoon Recitals

The All-American Concert Course, given by Gretchen Dick at the Manhattan Opera House on Sunday afternoons last winter, is in danger of not being continued another year unless someone comes forward with financial assistance for it. This course consisted of a series of Sunday afternoon concerts, and presented fifteen of America's foremost artists, three at each concert, two vocalists and an instrumentalist. The idea had the greatest possibilities, for Miss Dick had planned to start similar courses in the bigger cities throughout the country, had she been successful in establishing herself in New York but the work begun so auspiciously this past season, will be relegated to the list of undertakings launched by an energetic pioneer, only to be swallowed up because of lack of universal interest. Now, however, owing to the increased cost of everything except the price of admission, unless sufficient backing is obtained during the summer and fall, this All-American Concert Course will not be a feature of the 1920-21 season.

The all too numerous operatic companies and orchestral concerts are other drawbacks, according to Miss Dick, who said: "This season presents too many obstacles for me to overcome single-handed although I felt after my success of last season in face of so many obstacles that I could take Madison Square Garden for a run of fifty-two weeks or more, but I realize now that unless I get private financial help as well as public co-operation, that I will not be able to present the American Concert Course a second season."

"There are too many concerts scheduled for this season for me to depend on the public alone to support a series of the artistic caliber I propose to present. I don't know whether it is rivalry between the various orchestras or added public interest that has caused the tremendous increase in orchestral concerts. What with so many orchestral appearances, the usual twenty-six weeks of opera at the Metropolitan, the six weeks announced for the Chicago Opera Company, the entire season of the Society of American Singers at the Park Theater, the Gallo and San Carlo companies, —where is there room for anything else, especially my series which will depend almost wholly on the public for support? Besides these concerts, we have the annual ones of the old established artists the influx of young and new artists. Again I ask, how can even the exceptional music loving New York public support music in such large doses? It is too much to expect of a community in spite of a population of millions. The orchestra has always been run with guarantees, and I realize in order to establish a fine, representative American Course up to the standard of my first season, I must get similar help."

Mortimer Browning Wins Scholarship Given by Grainger



Mortimer Browning Who Won the Percy Grainger Scholarship

CHICAGO, ILL., Aug. 1.—Mortimer Browning, who was awarded the first scholarship given by Percy Grainger at the Chicago Musical College in competition with twenty-five other contestants, was asked why he was attracted to Mr. Grainger and desired to study with him.

"I admire the great Australian pianist because of his enthusiasm for modern English and American works," said Mr. Browning, "and because he has made himself their pre-eminent exponent. Furthermore," added Mr. Browning, "it is a peculiar fact that all of my musical training has been with Australians. My first teacher was Mrs. Blanche Parlett, a pupil of Ernest Hutcheson. I then studied with George F. Boyle of the Peabody Conservatory, and now it is Percy Grainger."

Mr. Browning, with his wife, Pauline Abbott Browning, soprano, will give a recital at Milford, Del., this month, although his season will really begin with his appearance in Greensboro, N. C., in October. He will be managed by Harry Culbertson. F. W.

Beethoven Society Announces Dates of Second Concert Series

The Beethoven Association, an organization of some of the most distinguished artists of the musical world, which was founded last year, announces a second series of concerts at Aeolian Hall during the coming season. Six concerts will again be given on the following Tuesday evenings: Nov. 2, Dec. 14, Jan. 4, Feb. 15, March 22, and April 19. Among the members of the Association are Harold Bauer, Pablo Casals, Mischa Elman, the Flonzaley Quartet, Ossip Gabrilowitsch, Leopold Godowsky, Fritz Kreisler, the Letz Quartet, John McCormack, Margaret Matzenauer, Olga Samaroff, Louis Svecenski, Jacques Thibaud, Eugene Ysaye, Efreim Zimbalist and Fannie Bloomfield Zeisler, most of whom will take part in the programs, which will be announced later. The members receive no remuneration for their participation in the concerts.

Ganz Returns to His Native Country for Recital Tour

Rudolph Ganz who has concluded his first master class in Kansas City, Mo., sailed for Europe last week. He will remain abroad until next January. After a brief stay in Paris he will join his family in the Swiss mountains where he will rest until the opening of his European tour in Zurich, his native city, appearing on Oct. 3-4, as soloist with the local symphony society. Concerts have been booked with every Swiss orchestral society. In November Mr. Ganz has been engaged as soloist with several French orchestral societies and he will also be heard in recitals in Paris and a number of other French cities. At the conclusion of his concert work in France he will return to Switzerland for a recital tour which will take him to all the important Swiss cities, Christmas will be spent on the ocean and his reappearance in America takes place on Jan. 2. His New York recital will be given on Jan. 18, the program containing a new Ganz composition.

"TRE RE" ENRICHES RAVINIA'S SEASON

Brilliant Performance by Easton, Rothier, Kingston and Marr—Repeat "L'Elisir"

CHICAGO, Aug. 7.—The artistry that breathed in the performance of Montemezzi's "Love of the Three Kings" at Ravinia Park Friday night was warmly attested by repeated curtain calls. Rarely has so exquisite a performance of this operatic gem been given, for orchestra and principals blended their art to imbue the performance with new interpretation and poetic beauty.

Florence Easton as *Fiora*, Leon Rothier as *Archibaldo*, and Morgan Kingston as *Avito*, sang and acted with both fire and tonal beauty, and Graham Marr's more restrained delineation of *Manfredo* was notable for mellow tonal beauty. The Chicago Symphony Orchestra, under Gennaro Papi's baton, gave a harmonic background shot with strange witchery and delicate beauty, which entranced even an audience that recently heard the same opera conducted by the composer himself.

Rothier's sonorous bass was never heard to better advantage than in the rôle of the blind patriarch, and the pathetic grief of the old man seemed, for the time, real. His artistry and sincere impersonation made a gripping, moving scene of the strangling of the faithless *Fiora*, instead of the gruesome unreality into which it is so easy for this scene to fall.

Miss Easton's *Fiora* was distinctly regal. Her voice was velvety and her tones exquisitely modulated. Her interpretation of the rôle was convincing and accentuated the mental distress of the unhappy woman. She was gowned to dazzle the eye.

Morgan Kingston invested the rôle of *Avito* with fire and vivid acting.

Donizetti's "Elixir of Love" was repeated this evening, with Charles Hackett, Consuelo Escobar, Paolo Ananian, Margery Maxwell and Millo Picco in the leading rôles.

Repetitions were given of "Aida" Tuesday night, "Carmen" Wednesday, and "Rigoletto" Thursday.

A "Wildflower" carnival and children's program drew a good-sized throng to the park Thursday afternoon. F. W.

Andreas Dippel Plans Benefit for Creditors With Opera Stars

CHICAGO, Aug. 6.—Andreas Dippel, erstwhile impresario, plans to ask Caruso, Bonci and Frieda Hempel to sing in a benefit concert for him and his creditors in the fall, according to rumors in musical circles here. Dippel, it will be recalled, recently met with a financial disaster when he put before the Chicago public a combination of light opera and motion pictures at the Auditorium Theater. Now he is Andreas, salesman, for he is no longer an im-

presario. He is selling investment securities. But if his plans for the benefit concert result advantageously, he may again become Andreas Dippel, impresario, and enrich the musical life of the country by discovering some new star to twinkle in the galaxy of American artists. F. W.

BUSINESS CLUBS TO AID MUSIC IN BIRMINGHAM, ALA.

Popular Community Sing in Financial Straits—Local Managers Announce Well-Known Artists

BIRMINGHAM, ALA., Aug. 2.—Birmingham's Community Sing, which was organized and for some time successfully directed by Robert Lawrence, now of New York, has reached another crisis in its career of three years, and an effort is now being made to raise the sum of \$6,000 with the aid of the Rotary, Kiwanis, Civitan and other clubs to enable the committee to pay the salary of a director for a year as well as to finance a suitable orchestra. Mrs. W. J. Adams, who has been chairman of the community sing committee almost since its inception, aided by a few faithful ones, has for some time past had a great struggle to keep up this civic feature, which is attended weekly by crowds running as high as 6000 during the summer in Woodrow Wilson Park and during the winter only limited by the capacity of the respective theaters. Hollis E. Davenny, who was sent here a few months ago by the Community Service from Washington, has succeeded in organizing a community chorus of 400 voices, which chorus did remarkable work during the first reunion of the Rainbow Division in this city last month. Already plans are being perfected to add several units to this chorus and to make it a chorus of not less than 600 voices and their next public appearance will be in the performance of a great Christmas cantata and the singing of Christmas carols during the coming season.

Great preparations are under way here for what promises to be the most successful season, at least from an artistic standpoint, during the coming winter. In addition to the usual attractions offered in the star course of the Music Study Club, Mrs. Edna Gockel Gussen, chairman of the artists committee, announces the appearance of the following artists at the Jefferson Theater, presented by the Music Study Club: Margaret Romaine, Oct. 20; New York Chamber Music Society, Dec. 1; Percy Grainger, Jan. 27; Frederick Gunster, March 3; New York Philharmonic, April 7.

Mrs. Orline Shipman, the "Dolly Dalrymple" of newspaper circles in Alabama, who jointly with Mrs. Richard F. Johnston of this city started what has become known as the All-Star Concert course during the past season, announces an even more pretentious course for the coming season. This series will be opened by Geraldine Farrar on Oct. 27, followed by Mary Garden, Dec. 6; Ema Destinn on a date to be fixed in January, and closing with the appearance of the Minneapolis Symphony Feb. 16. S. B.

John Barnes Wells, Tenor, Also Talented Composer and Humorist

[Portrait on Cover Page]

A UNIQUE position in native musical life is that held by John Barnes Wells, tenor, college man, composer and humorist.

In the first class he is well enough known to need little introduction, having sung throughout the country. In this light, Rupert Hughes, who recently showed that his true artistic pet was music, has written a fine tribute to Wells, which he concludes by saying:

"There are great singers, or so-called great singers, who make you think of everything on earth but the songs they are singing. We must not forget that John Barnes Wells is a great singer just because when he sings the air is filled with music and the hearer with delight."

Mr. Wells is a graduate of Syracuse and was president of the University Glee Club until this season when pressure of business forced him to resign.

To his talents as composer and humorist his songs attest, being for the most part charming encore songs which by their popularity have won their way into innumerable programs. "I find that people like a little humor interspersed with

the various songs," writes Mr. Wells, "and I never fail to have several of these on my programs. Musicians as a rule take themselves too seriously; a sense of humor would save many a one, and also save many an audience a trying evening."

Last season Mr. Wells says he spent one of the busiest of his career, and the coming season promises to break even this record. He will begin his season in October with five concerts in Detroit during the week of Oct. 11 and sing several recitals in New York and Pennsylvania on his way home. Other dates in the early fall will take him to the Middle West and South, and his season will be filled with numerous return dates.

In the meantime Mr. Wells is spending his summer in Roxbury in the Catskills, playing golf, tennis, bathing and fishing. A little composition has claimed part of his time, two songs being among the results of his efforts, one of which "Wishin' and Fishin'" has just been published by the John Church Co.

The photograph of Mr. Wells is from a portrait by Joseph Cummings Chase, official artist of the A. E. F. and a fellow member of the musician in the "Dutch Treat" Club.

Bohemians Cremate "Care" at Annual Encampment

Noted Musicians Attend Striking Performances Amid California's Ancient Redwoods—Russian Folk Tale Vividly Enacted by Great Cast



Scene of Triumph from the "Ilya of Murom," Produced at the Annual Encampment of the Bohemians, San Francisco. In the Oval, Five Prominent Organists Who Have Presided at the New Organ in Bohemian Grove, Including Edwin H. Lemare, Benjamin Moore, Humphrey J. Stewart, Uda Waldrop and Wallace A. Sabin. To the Right Is Ulderico Marcelli, Composer of the Music for the Grove Play

SAN FRANCISCO, CAL., July 26.—The annual encampment of the members of the Bohemian Club and their guests has just closed. The dedication of the new organ opened the festivities on July 10. The annual ceremony of the "Cremation of Care" took place on July 17. The story was written by Almer M. Newhall and the music by Joseph Redding. *Care* was typified by a kind of *Caliban* figure supposed to have been killed by *Bacchus* last year. He appears and although *Bacchus* has been killed, *Care* still survives. He is imprisoned by tradition and good fellowship. The *Spirit of Bohemia* finally appears before the *High Priest* and *Care* is burned upon the funeral pyre. The music is a march movement excellently adapted to the ceremony and like all of Mr. Redding's compositions appeals to the hearer by its musical value. "Care's Cremation" was followed by the "Low Jinks" which in the hands of Richard Hoteling justified the name given it on the announcements, "A Revelry of Mirth." The concert by the club band, under the direction of Paul Steindorff on July 18, was greatly enjoyed. On July 23, the grove dinner and camp fire entertainment was given, while Saturday evening, July 24, was devoted to the grove play, said to be the most elaborate ever presented. The closing attraction was a splendid concert given by the orchestra on Sun-

day morning, July 25, Ulderico Marcelli conducting.

The Bohemian Grove Play for 1920 was written by Charles Caldwell Dobie, from material gleaned from the legends of Little Russia. It is written in free verse and is full of dramatic intensity. Bohemian Grove with its sloping hillside and towering trees is an ideal place for the setting, while the wonderful lighting effects enhance the realistic scene and transport the audience to the Forest of Nurom and the events told by the folk tale drama presented.

Ulderico Marcelli, who composed the music, has followed the story carefully with a free unhampered flow of melody incidental to the scenes, and serving as a background, thus forming a part of the entire atmosphere of the performance. Like all of Mr. Marcelli's compositions, while rich in melody there is no lack of exquisite harmonies which are especially effective in the full ensemble of chorus and orchestra.

The cast of characters included *Ilya*, Dion Holme; *Ivan*, Frank P. Deering; *Marya*, Harold K. Baxter; *Nightingale*, William S. Rainey; *Zlatigorka*, William B. Hanley; *Prince Vladimir*, Benjamin Purrrington; *Falcon*, E. Malcolm Cameron; *Peasants*, David Eisenbach and Ernest H. Denicke; *Wayfarers*, Ralph H. Lachmund, Easton Kent and Frank E. Rodolph; *Metropolitan*, Charles H. Kendrick and *Voice of Ilya*, Charles Bulloitt. The stage director was Reginald Travers, and those in charge of lighting, Edward J. Duffey and Vincent Duffey;

of flight, William H. Smith; directors of dance, Ted Shawn and George Hammer-smith; properties, Harry P. Carlton and Harry S. Fonda; chorus master, Eugene Blanchard; conductor, Ulderico Marcelli; concert master, H. Jensen, and orchestra manager, Walter Oesterricher.

Story of the Play

The scene of "Ilya of Murom" is a forest glade in Kiev. Following the Prelude, a fugue movement, a Russian Dance and the "Lament of Ilya," sung by him behind stage. The curtain rises and discloses him upon a couch of straw and boughs, crippled. His mother, *Marya*, kneels before him and together they pray that he may be healed, being joined by peasants in the invocation. Three *Holy Wayfarers* are then seen approaching, and on seeing *Ilya*, call upon him to bring them water.

After supreme effort *Ilya* throws himself from the couch and stands erect, pouring water for the wayfarers, who command him to drink also. Upon doing so he is given strength and power, but is told by the wayfarers to spend his strength upon the business of the Father. The wayfarers depart and *Ilya*, giving his mother a last embrace, follows them.

The following scene is laid at the foot of a mountain upon the way to the Holy City and shows the hero *Ilya* is tempted for his task.

Twenty years elapse and the third act which is again laid in the forest glade of Murom finds *Ilya* still a wanderer in search of forgiveness. Here

Ilya conquers a demi-god who has been tormenting his people. He is blessed by the *Metropolitan* while the *Prince* robes him in splendid garments, and as *Ilya* climbs toward the shining figures, all join in a song of thanksgiving, while a blaze of light illumines the scene.

E. M. B.

Christine Langenhan Already Booked for Many Concerts Next Season

Many re-engagements are being booked for Christine Langenhan, dramatic soprano, according to announcement from the offices of Hugo Boucek, her manager. In addition to cities already listed for return dates, Miss Langenhan is booked for appearances with the Louisburg College, Louisburg, N. C., and Summerland College, Leesville, S. C., where she scored marked success before both colleges last fall. Her regular tour will open in the South the first week in October.

May Mukle and Rebecca Clarke at Pittsfield, Mass.

PITTSFIELD, MASS., Aug. 4.—May Mukle, 'cellist; Rebecca Clarke, violist, have arrived here for the remainder of the summer and are the guests of Gertrude Watson at Onota Farm. They returned from England on Aug. 2. The Onota Quarter composed of Miss Clarke, Miss Mukle, Miss Watson and Walter Stafford are booked for concerts in Woodstock, Vt.; Bennington, Vt., and Cornish, N. H. M. E. M.

PHILADELPHIA SUBURB ENDOWS BAND SERIES

Wildwood, N. J., Has Municipal Concerts Under Pfeiffer
—Musical at Chester

PHILADELPHIA, Aug. 8.—Wildwood, N. J., one of the favorite seaside resorts of Philadelphians, has been enterprising enough to endow a series of municipal summer concerts. They are given under the direction of the Music Committee of the Board of Trade and have attracted not only very big audiences to the Casino Auditorium, but also much favorable comment on account of the merit and variety of the programs and the high caliber of the musicians.

Walter Pfeiffer and his orchestra are giving these programs afternoon and evening. Mr. Pfeiffer was formerly a member of the Philadelphia Orchestra and was the first conductor of the Sunday evening membership concerts of the Philharmonic Society. A nominal price of admission is charged, with a higher rate on Thursday and Sunday nights, when special programs are featured. Dominico Bove, the talented young Philadelphian, and a member of the Philadelphia Orchestra, is the violin soloist. The solo 'cellist is Carl Kneisel and the flautist is John A. Fischer, both members of the Philadelphia Orchestra. The pianist and accompanist is Frederick Rauser, who has himself been the soloist on three programs. Soloists from Philadelphia and New York are featured from time to time. The latter part of this month the Wildwood Civic Club will sponsor an elaborate series of festival concerts at which the Pfeiffer Orchestra will play a principal rôle.

An interesting outdoors musicale was given on the beautiful grounds of the Pennsylvania Military College at Chester in aid of the child welfare stations of the thriving Delaware River shipbuilding city. Mrs. William C. Sproul, wife of the Governor of Pennsylvania, was the chairman of the committee in charge, which offered as its soloists Elsie Baker, of the Victor forces; Francis J. Lapitino, harpist, and Louise Gifford and her classic dancers.

Wassili Leps and his orchestra at Willow Grove have been making a decided hit with the tabloid grand and light opera programs, in which prominent singers and a well-qualified chorus sing the leading airs and concerted numbers of some of the perennial favorites. These of course are given in concert form. In the "Lucia" evening the soloists were Emily Stokes Hagar, soprano; Paul Volkman, tenor, and Horace Hood, baritone. The "Carmen" soloists were the same with the addition of Marie Stone Langston, contralto, and Eva Ritter, soprano. The "Bohemian Girl" and "Aida" are being prepared. W. R. M.

MINNEAPOLIS ORCHESTRA TELLS SEASON'S PLANS

Northwestern Tour Will Precede Home Season—Distinguished Soloists Already Engaged

MINNEAPOLIS, MINN., Aug. 5.—Nearly one month ahead of the usual schedule, the Minneapolis Symphony has issued its prospectus for the winter of 1920-1921. The first feature to differentiate it from previous advance announcements is found in the lengthened season, to include sixteen instead of twelve Friday evening concerts. The first of these is slated for Oct. 22 when Florence Macbeth, a native of this state, will be the assisting soloist. Other soloists named are Raoul Vidas, Paul Althouse, Arthur Shattuck, Jan Kubelik, Katherine Goodson, Anna Fitzu, Arthur Rubenstein, Engelbert Roentgen, Guiomar Novaes, Jacques Thibaud, Ema Destinn, Jean Gerardy, Alfred Cortot, Helen Stanley and Leo Ornstein.

The number of Sunday popular concerts has also been increased to twenty-three. Emil Oberhoffer has been retained as conductor and Guy Woodard as concert master. Engelbert Roentgen is the new first 'cellist.

F. L. C. B.

Cincinnati Musicians Revisit Home City

CINCINNATI, Aug. 7.—This city is the rendezvous at present of many artistic visitors, among them being Mme. Louise

Dotti, former teacher here and now of Chicago, but who still has a very warm spot in her heart for the Queen City where she spent many happy years. Wynne Pyle, the concert pianist of New York, is spending several weeks here with her sister Mrs. Karl Kirksmith, wife of the solo 'cellist of the Cincinnati Symphony Orchestra. Miss Pyle has many friends here who are giving her cordial welcome. Emma Noe of the Chicago Grand Opera Company is visiting with friends here. Marjorie Hankinson Squires, contralto, now of New York but who began her studies here, stopped over for a day en route to the home of her parents in Franklin. Helen Stover, soprano of New York, was another visitor having concert engagements in this State, and afterward made a brief visit with friends to her former home at Dayton. Miss Stover began her musical studies at the college here. Sig. Tirindelli, violinist composer and teacher, who has been vacationing in New York for the past year, returns to Cincinnati shortly to resume his position at the head of the violin department of the conservatory which he has occupied for some twenty-three years. He will be given a cordial welcome.

KLIBANSKY URGES ARTISTIC INTERCHANGE

Believes Exchange of Teachers Would Be Advantageous Between East and West

SEATTLE, WASH., July 25.—Sergei Klibansky, vocal teacher and coach of New York City, who has been engaged for a six-week season this summer at the Cornish School of Music, has not only been



Sergei Klibansky, the Prominent Vocal Instructor

welcomed into local musical circles, but his studio hours have been entirely filled.

His enthusiasm, sincere criticism and interest in the individual voices have won him many friends, who are endeavoring to secure his promise for a return season next year.

Speaking of his work at a large reception given in his honor by Nellie Cornish, director of the Cornish School of Music, at the Sunset Club recently, Mr. Klibansky said that he was delightfully surprised at the size and musical importance of Seattle, as well as the large number of naturally beautiful voices of its young singers. He remarked especially concerning the vast opportunity open for able teachers of voice in Seattle, and thought that an exchange system of eastern and western teachers during the summer months would be most advantageous to both coasts. For instance, Seattle in summer, when the studios of the Atlantic seaboard are closed for the hot vacation period, is considered the ideal time for the development of the voice, yet many local teachers leave the city during July and August in preparation for the winter work.

Mr. Klibansky offered a scholarship to the most worthy applicant during his first week at the school, and over 130 singers eagerly sought the prize. The scholarship was finally presented to Betty Brown, contralto, who is planning to continue her studies with her instructor this winter at his New York studio.

After a few fishing and motor trips into the mountainous regions of Puget Sound and a visit with friends in California, Mr. Klibansky expects to be back for work with his pupils in New York City by the first week in September.

Invite Toscanini to Assist Scandiani in Operating Scala

Conductor to Be Asked to Assume Artistic Direction of Opera House—6,000,000 Lire Already Pledged for Work Assures Reopening of Theater—New Governmental Surtax Yields Large Income for Work—20,000 Attend Outdoor Performance of "Aida" at the Arena

MILAN, July 17.—The vexing question of the Scala has decidedly come nearer solution in these last days. After numberless meetings and discussions between the representatives of the municipality and of the box-owners, on July 10, an important meeting took place at the Town-council in which the Mayor Avvocato Emilio Caldara, announced that the autonomous management of the Teatro alla Scala was now an accomplished fact and that the funds gathered by public subscription amounted to six million lire. The subscription was promoted by Senatore Luigi Albertini, manager of the *Corriere della Sera*, and bears the names of the leading banks, of several well-known industrial limited companies and of financial notabilities. The result of the subscription was beyond all expectations, resulting in two millions more than the estimated amount. The subscriptions, which are absolute gifts, will be made in four instalments and used entirely for the urgent stage improvement necessary for assuring the reopening of the theater for the winter season of 1921-1922. Then followed the election of four members appointed to represent the municipality in the managing committee together with the representatives of the box-owners and of the subscribers. The following were elected: Avvocato Emilio Caldara as president and four members, Annibale Albini, Luigi Repossi, Angelo Scandiani, Claudio Treves. Angelo Scandiani was unanimously appointed as managing director and it is very probable he will remain the future general managing director of the Scala, the place once occupied by Gatti-Casazza, while Maestro Toscanini will be officially invited to assume the artistic direction of the renovated Scala.

Angelo Scandiani was first known as an engineer in the local Società Edison per l'Elettricità. Endowed with a good baritone voice and first-rate artistic talent, Mr. Scandiani made an impressive appearance at the Scala in 1903 as *Amfortas*, when the third act of "Parsifal" was presented as oratorio by Toscanini, with the tenor Borgatti and the bass Rossi. That day began Mr. Scandiani's artistic career. His name is very well known in London, where he sang several seasons at Covent Garden; in South America and in Australia, where he toured with Melba in 1911. At the Scala he obtained his greatest success in the rôle of *Amfortas* in 1914, when the opera had its first glorious performance in Italy. We never forget that he took up his rôle after a few performances with Galeffi and without a single rehearsal. His farewell to the stage was made in 1917 at the Scala in "Mignon." He is an excellent executive and shows all qualities necessary for filling his place.

As to the funds for the management of the theater, another subscription will soon be opened and a large income will be afforded by a new surtax established by the Italian government "on all the performances in the provinces, the chief city of which possesses a lyric theater of national importance managed without commercial scope but only with the aim of divulging musical culture and increasing the artistic education of the people."

At present the Scala is perhaps the only theater which finds itself in the conditions mentioned by the law, and the income of the new tax is estimated at not less than 500,000 lire yearly.

20,000 Hear "Aida"

A throng of over 20,000 witnessed the first open-air performance of "Aida" at the Arena on July 10, and the sight of the huge audience offered a spectacle unique in its grandeur and picturesque.

Since the performances in July, 1914, of "I Mor di Valenza," a posthumous work of Ponchielli, a radical innovation was made in the placing of the stage, in order to improve the acoustics,

which are less adaptable for musical performances than in the Arena of Verona. While in 1914 the stage was built at the extremity of the longer axis of the ellipse, so that the whole capacity of the space could be utilized for the audience, this time the architect Greppi constructed the stage and spread the seats of spectators along the shorter axis of the amphitheater, with the sacrifice of several thousand places for spectators, but with a considerable improvement in the view and acoustics. The new stage bears no traces of the customary arrangements; but is merely a reconstruction of the style of the old ones. No side-scenes, no curtain, no painted linen, nor cardboard. An ensemble of Egyptian construction, temples, towers, gardens with real palm-trees, flanked by two slender obelisks. Two wide lateral roads substitutes for the ordinary side-scenes, and on all this, the boundless expanse of the real sky. Shifting of scenes at each act are obtained with sufficient ease by means of sudden darkening of the stage and strong reflectors turned toward the audience. Of course, in a frame of such grandeur of nature and art, the highest success was obtained in those scenes of imposing choral masses. As to the acoustics, although the orchestra was made up of 160 players, only the brass and wood-wind were audible to the whole audience, but unfortunately the sound of the strings was only heard by the first rows of spectators. A band arrangement would certainly have better accomplished the task of offering the score in its full beauty. Notwithstanding these inevitable disappointments, the whole performance maintained a high standard and the interest never diminished. The performance began at nine in the last sunlight amid the beauty of colors provided by the sunset. Four reflectors illuminated the stage during the following acts.

Special praise for the excellent result of the monstrous performance must be awarded to Maestro Gui, under whose energetic conductorship the numerous masses worked wonders. The leading rôles were interpreted by singers whose powerful voices and good training did not necessitate any strain. Mme. Viganò was a remarkably good *Aida* and was heartily admired during the third act. Mme. Bergamasco was an imposing *Amneris*. Giovannone was rewarded with the first applause after "Celeste Aida." The cast was completed by Messrs. Bione and Ferroni, who made a good *Amonasso* and *King*.

The prices of seats were popular in the true sense of the word, two, four and six lire, but it was reported (*o tempora, o mores!*) that many of the lower classes, now in possession of money far beyond their past expectations, complained because they had not been sent more expensive tickets!!!

UGO D'ALBERTIS.

Alice Louise Mertens Scores With Arthur Pryor's Band

ASBURY PARK, N. J., Aug. 2.—Alice Louise Mertens, contralto, who is soloist and song leader with Arthur Pryor's band, is scoring marked success during the summer. On Monday evenings, Miss Mertens directs the community singing contests in conjunction with the band. Wednesday evenings she is heard as the regular soloist, and Sunday evenings at the New Monterey and Loch Arbor hotels. On Aug. 8, she was well received at the Essex and Sussex, Spring Lake. Her future engagements include appearances in Lakewood, Aug. 15, returning to the New Monterey and Loch Arbor hotels for Aug. 22 and 29. Aside from her crowded list of appearances, Miss Mertens is busy preparing several new recital programs which she will present in her many engagements already scheduled for next season. A. R.

PORTLAND, ORE.—Frances Galloway, of Chicago, gave a recital in the auditorium of the Lincoln High School recently. Miss Galloway is a graduate of the Chicago Musical College, and has sung extensively in the East and South.

Collapse of Europe's Art Is Following In the Wake of War, Says Eva Gauthier

Exponent of Modern Songs
Finds Depression Besetting
All Sides of Life Abroad—
Distrust of Foreigners—
Excess and Eccentricity
Rampant in New Works—
Ravel Still Leader of
France's Composers—Low
Standards of Present Life
Reflected in Art

EVA GAUTHIER returned from Europe the week before last. She was away approximately two months. She had planned on two months more, but cut her trip short when she discovered that Europe to-day and Europe before the war were as widely separated as the poles. The admired young soprano, high priestess of modern vocal composition, took ship back to America as soon as she could complete the business that sent her abroad and gave fervent thanks to heaven when she got back. With her she carried many novelties for her forthcoming season and a quantity of agreeable recollections of some leading musicians in Paris. But of Europe she had had her fill. And it will suffice her till she returns there next April. Meanwhile she loves America and American conditions even a little more than ordinarily.

It is a depressing picture of Europe that Miss Gauthier paints—a picture of want, of misery, of degeneration. If the numberless Americans who went over this year return with similar feelings it is likely that foreign travel will speedily relapse into the desuetude of the last five years. France she found hopeless, Holland expensive and England, though not as disrupted and demoralized as the continent, filled with an undercurrent of hardship and discontent, concealed only by virtue of the English habit of suppressing the show of emotion.

"I do not know what the multitude of Americans now traveling abroad expect," she declared, shortly after her arrival, "but it seems to me that they are rushing blindly into a highly undesirable adventure. They are not loved abroad—certainly not in France, where the feeling against them, on account of political conditions, is very strong—so much so that one thinks twice before placing such things as American compositions before the public. Then there is the unwillingness to admit foreigners into the country for any but the briefest sojourn on account of the necessity of conserving the food supply. You cannot remain in France for more than three weeks, or in England, without securing special permission. I had all manner of difficulty in obtaining official consent to pass through Belgium on my way to Holland, though I had no intention of stopping off there. Again the reason was that the food supply was inadequate. In France it is almost impossible to obtain sugar. In England one has all manner of difficulty in procuring butter. Prices are enormously high and in Paris the low rate of exchange is another grudge held against the Americans. They feel we are taking advantage of their unfortunate economic conditions and are so bitterly resentful that they try to get even by raising prices to unheard of figures. On the other hand, the tales I have heard of suffering in Germany and Austria are harrowing.

Degeneracy Pervades Art

"In Paris I was particularly struck by the atmosphere of degeneracy that pervades life and art. The music hall shows have reached to limits of immodesty. Women now appear on the stage frankly naked. Parallel conditions can be noted everywhere. At the Erick Satie Festival, for instance, I was amazed at the queer types that composed the audience. Yet Satie himself is the most natural and normal sort of person. Everywhere is the feeling of illimitable weariness. People are sad and tired and nothing appears to assuage or give them refreshment. Their outlook is black. They go about in the deepest



Mme. Eva Gauthier, High Priestess of Modern Vocal Composition, From a Recent Portrait

mourning, and the wounded, the 'grands blessés,' are everywhere.

"The diseased spiritual condition arising from these accumulated miseries has reacted on art. Those who expected an elevation and a rebirth as a result of the war have thus far been disappointed. Excess and eccentricity are rampant, along the pre-war lines and to an even greater degree. That does not mean that much of surpassing interest may not be found.

"Of the composers I think Ravel is still the head. I had some delightful conferences with him. He is an indisputable wonder. I begged him to come to America, but he, too, is suffering from this feeling of hopeless, overwhelming fatigue that seems to beset the whole people and promised to consider such a trip only a year or so from now. Darius Milhaud is another genius, whom Americans know. I attended the Satie Festival, some of which was delightful, some of it very dull—notably his latest work, a 'symphonic drama' for four sopranos and orchestra called 'Socrate.' Poor Stravinsky is ill and disappointed. His ballet 'Pulcinella' was not a success.

Japanese Influence Felt

"I made the interesting discovery that the Oriental element in the works of so many of these French moderns was due to the familiarity of some of them—Debussy included—with Japanese music. Years ago, while they were still students, these men made the acquaintance of a Japanese official who happened to be in Paris and who acquainted them with the folk music of his country. I gave Ravel a collection of Japanese melodies I had with me, much to his delight, as well as to the disappointment of Louis Aubert, who declared he would have loved to use them.

Low Standards Prevail

"The standards prevalent in Paris to-day are astoundingly low. In singing this is especially true. I heard singers who would not have the slightest chance of surviving a single hearing in Amer-

ica. Yet the notion still seems to prevail that anything will do for America, that any kind of artists can be sent there with impunity. On hearing singers abroad I was impressed afresh with



Matisse's Conception of Erick Satie, the French Impressionist

the enormously high critical standards existing among us. Many a time I warned them that disaster would follow any attempt to send us anything but the best.

"The feeling against foreigners in France is not confined to Americans. At the Opéra Comique, for example, there exists the liveliest feeling against the performance of so many Italian works and it has been necessary to limit the number of 'Bohèmes' and 'Butterflies.' Then there was the Malipiero incident at Opéra.

"A very alarming tendency is the hat-

red of the lower classes for any person who appears to be well dressed and in comfortable circumstances. The attitude of the masses is sullen and alarming. One day I noticed a driver kicking his horse unmercifully. It was more than I could stand so I approached him and gave him a piece of my mind. He stopped ill-treating the animal and stepped up to me viciously. I expected he was about to strike me. Instead, he spit in my face. I was alone and could do nothing—nothing except return home and wash my face." H. F. P.

Lawrence Whipp Plays Organ at Damrosch-Finletter Wedding

PARIS, Aug. 1.—At the wedding of Margaret Blaine Damrosch, daughter of Walter Damrosch, conductor of the New York Symphony Orchestra to Thomas Knight Finletter at the American Church of the Holy Trinity on July 17, the young American organist, Lawrence Whipp of Denver, was the organist. Mr. Whipp, who is the brother of the gifted baritone, Hartridge Whipp, who died last year, has been in Paris only a short time. He is acting until fall as organist and choir director of the American Church of the Holy Trinity. Mr. Whipp offered a program of music chosen by Mr. Damrosch, including Karg-Elert's "Le Benediction" and the familiar Mendelssohn and Wagner wedding marches. With M. Lubron, violinist, first prize of the Conservatoire, he played a Boellmann Ballade, the Prelude to Saint-Saëns's "Le Déluge," in honor of the composer who was one of the guests, and Fauré Nocturne.

Percy Grainger and Mother Honored By Students at Chicago Musical College

CHICAGO, Aug. 4.—At Percy Grainger's last lecture-class at the summer course of the Chicago Musical College, his students presented him with a gold-mounted umbrella. During the illness of Mrs. Rose Grainger, mother of the pianist, Mr. Grainger's students kept her room filled with cut flowers and plants.

Hungarian Students Pay For Tuition in Meat and Vegetables

Famous Piano Pedagogue Takes Kilograms of Meat or Other Edibles in Exchange for Lessons—Munich Musicians Anxious for the Return of Americans—Perform Works of Hubay and Dohnanyi in Budapest

FAMOUS teachers in Europe, especially in the southwest portion, have had to go the length of accepting meat and vegetables in exchange for lessons, according to a recent letter to *MUSICAL AMERICA*, sent by Maurice Eisner, well known American accompanist, who has just returned to his home in Champaign, Ill., after a tour through Europe as accompanist to Mme. Olive Moore Waite. His letter gives some other interesting facts as to conditions on the continent at present.

"Just landed a few days ago on the *Aquitania*," he writes, "from a four months' tour of Europe, the most interesting trip of my life. I went as accompanist to Mme. Olive Moore Waite, and after a gay season in Paris started on tour of central states.

"The first stop was Wiesbaden; just happened in time for the final rehearsal of a Mahler symphony, beautifully played by the Kurhaus Orchestra. From there to Frankfurt and here we heard a splendid performance of 'Der Rosenkavalier.' Munich was clean and beautiful and orderly as ever. The lovely hotel there where I had put up in 1913 and which was then called Bellevue Palace, later with the discarding of French names, was called Hotel Königshof. The König in this name now also had to go, and when I was there they were still at a loss to know what to call it. I was told that the price of my beautiful room would be fifty marks a day, but being obliged to produce my papers they saw that I was a foreigner and they informed me that the price would be raised 100 per cent, that being a rule of the city for all foreigners, owing to present rate of exchange.

"Münchener artists and musicians were very anxious to impress us with the orderliness and readiness of their beautiful city, hoping that we would spread the news and that Munich would soon resume its prominent place as a music and art center.

"Prague seemed, in contrast, anything

but orderly, the people still intoxicated with their great victory and still celebrating their newly won independence.

"It was in Vienna that one really saw the suffering, hunger and sickness, the long bread lines and the general depression of the city. We were unable to get bread there, not staying long enough to obtain the necessary bread cards. However, we were wonderfully received and absolute strangers went to no end of trouble to be of assistance to us, simply because we were countrymen of Hoover. The grateful people of Austria and Hungary really mention him in their prayers.

Meat for Music Lessons

"Budapest, too, was pretty bad but not so much as Vienna. The worst period of the last six years there was the Communist reign. The money is practically worthless. A great piano pedagogue of Hungary, a famous Liszt pupil, told me, that in exchange for lessons he would have the butcher's daughter bring him a kilogram of meat and those pupils coming from the country, such articles as butter, eggs, etc. He intrusted to my care, and I have with me to sell for him, four very valuable original letters, two of Wagner and two of Liszt. In one of the latter Liszt writes a great deal about his oratorio, 'St. Elizabeth,' which he had just completed at that time and which was given just a few seasons ago at the Metropolitan. At the Opera in Budapest, the 'Ring' was being given. Also attended an interesting evening in which first came a delightful short opera by the great violinist, Yeno Hubay, called 'The Violin Maker of Cremona,' followed by a pantomime called 'Pierrett's Veil,' to charming music by Dohnanyi, who conducted the work, his wife, Mme. Galafres, playing the leading rôle. These two men are the leaders in the musical world in Hungary. Hubay being the director of the National Academy of Music and Dohnanyi of the Opera.

"Poor Hungary is all cut to pieces, there is practically nothing left and I do not see how it can possibly exist. I had to visit relatives, some of whom, formerly in Hungary, are now on the Roumanian side, others on the Servian or Yugoslavian side and I had a dreadful time doing it. Although I had all the

necessary papers, visas, etc., I still was held up for days on these frontiers which are in reality closed and not yet ready for travelers.

"I made a stop in Fiume and had a glimpse of D'Annunzio and the beautiful palace where he lives surrounded by his little army of dashing young Italian officers in stunning uniforms, elegant ladies, much café life, promenading on the Corso, gypsy bands, etc. Better than most comic operas!

"In Triest we ran into a young revolution, and saw a roaring mob take possession of the great railway station there, refusing to allow the local troops to be sent down into Albania.

"How peaceful and restful was Venice after all this turmoil and excitement! What a relief to get away from the noise and smell of motors!

"Troubles were not all over, however, as there was a severe railroad strike at

Milano and vicinity and no way of getting through to France or Switzerland excepting via Milano. Here all the stores were closed, all blinds down and we had great difficulty in finding a place to eat. We found out, though, eventually that many places were open but the rear door only, and from the street you would never know it.

"It looks like impending revolution there too. Finally I caught a special train to the Swiss frontier, heavily guarded and run entirely by the military.

"At Lugano I was entertained by a nephew of former Emperor William, who goes by the modest name of Graf von Währingen and lives there in retirement in a beautiful old chateau on the lake. Just across the lake is the place of the ex-King of Greece.

"I am very happy to be home again and it is great to be an American."

Melba and Her Granddaughter Who Displays Musical Talent



Photo by International

Dame Melba, Who Has Recently Sung Before English Audiences, Shows How Young It Is to Be "Just Fifty-three"

LONDON, Aug. 10.—Dame Nellie Melba is anticipating keen rivalry in the near future from her beautiful granddaughter, as reports say that she shows signs of having inherited the famous trill. She makes her bow to the musical world in the above photograph under the chaperonage of her illustrious grandmother, who has just celebrated her fifty-third birthday. Her father is Capt. George Armstrong.

Sousa's Band in Springfield, Mass.

SPRINGFIELD, MASS., Aug. 7.—Lieut. John Philip Sousa and his Band recently gave a pair of remarkable concerts in the Pavilion at Riverside Park. Soloists were Marjorie Moody, soprano; John Dolan, cornetist, Lee Davis, flautist and George Carey, xylophonist. Owing to its success the organization has been engaged for an entire week of concerts next season. E. N. B.

Characteristic of Several of the Concert Singers

(From *The New Success*)

In a recent discussion of illiteracy the superintendent of New York's public schools, quoted an amusing letter. This letter, sent to a Brooklyn teacher, ran: "Frend techer, I do not disire for

Claire shall ingage in Grammer, as I prefer her ingageing in yuseful studies, as I can learn her how to speke and write correct myself. I have went through two grammers and they done no good. I preffer her ingageing in french and drawing and vokal music on the pianna."

PORTLAND, ORE.—Paul Petri, tenor, recently gave a recital program of Schumann and Schubert songs at the University of Washington. The "Erlking" was so well given that Mr. Petri added "Edward," by Loewe, as an encore. A few days later he gave a second recital of modern American and English songs. He was accompanied by his wife, Lillian Jeffreys Petri, who is spending the summer at the University of Washington in study with Caroline Alchin.

HAIL YOUNG ARTISTS AT STADIUM

Hear Idelle Patterson, Ruth Ray, Sonia Medvedieff and Katherine Eyman

By their sincere and pleasing work two young artists made Friday's program at the Stadium distinctive. One of these was Sonia Medvedieff, soprano, who in her offering, "Il est Doux, il est Bon" from "Herodiade," displayed a voice rich in quality, well placed and used with much assurance. The audience found in her one of the best of the younger soloists heard at the Stadium this year, and demanded two encores which included the "Eli, Eli" and "The Year's at the Spring." Katherine Hyman in a Grieg Concerto, despite the handicap of a poor instrument and intermittent rain, did very meritable work, and was also forced to give an encore. The orchestra conducted by Eisler, chose its offerings from Elger, Offenbach, Strauss and others. F. R. G.

On Tuesday evening of last week interest centered around the two soloists at the concert in Lewisohn Stadium. Idelle Patterson, coloratura soprano, and Ruth Ray, violinist. Miss Patterson scored a triumph and the large audience applauded her vociferously. Her delivery of the "Bell Song" from "Lakmé" was stirring. She encompassed the technical difficulties with ease and her voice showed its carrying power and sweetness even in the final high E which she took with ease. A word of praise is also due her excellent diction. Insistent encores brought forth Gilberte's "Moonlight and Starlight" and a Swedish Folk Song, to

both of which she gave artistic interpretations. Miss Ray shared equal success through her sterling performance of Mendelssohn's Concerto. Crisp and clear cut technic combined with a tone of exceptional warmth resulted in a finished performance. She likewise was applauded to the echo, and responded with extras.

Paul Eisler won deserved praise for his fine performances of Wagner's overture "The Flying Dutchman," a group of Grieg, Tchaikovsky's the Polonaise from "Eugen Onegin," Massenet's "Scenes Alsaciennes" with incidental solos by Mr. Van Vliet, cellist, and Mr. Chaiaffarelli, clarinetist, and Strauss' valse from "The Gypsy Baron." M. B. S.

Christine Langenhan and William Robyn to Sing at Atlantic City

Christine Langenhan, dramatic soprano, who recently scored marked success in recital before the University of Chicago, winning frequent recalls from the large audience, will be heard on the evening of Aug. 15, in joint recital with William Robyn, tenor, at the Keith Garden Theater, in Atlantic City, N. J. The program for both artists will include arias and groups of songs in English and French, concluding with the duet "Il se fait tard" from "Faust."

CINCINNATI, Aug. 10.—The Symphony Orchestra with Modest Alloo conducting and with Dan Beddoe as soloist will replace Mme. Schumann-Heink at the Miami Valley Chautauqua next Sunday. The latter had to cancel her summer engagements in this section owing to a sprained ankle.



Dear MUSICAL AMERICA:

There has naturally been a great deal of interest in the tour of Walter Damrosch and his Symphony Orchestra on the other side and that interest has gone beyond the musical situation involved. A good deal of late has appeared in print and also been discussed among those of our boys who have returned from the other side with regard to the attitude of the English toward the Americans and particularly also of the French.

There has been unquestionably a very strong undercurrent, so that in spite of all the fine phrases that have been interchanged at public banquets and other functions, it can be said that not long ago, there was a particularly bitter feeling, that the relations between this country and Great Britain had not been so strained in fifty years.

The various causes for this, I will not at the present time attempt to discuss but simply state the fact as I have known it and one of the proofs that such a condition existed can be seen in the clashes and riots that arose whenever the English men-of-war's-men met the American men-of-war's-men, when they were on leave.

With regard to the French, also, there has been some strong feeling, but that is somewhat different, as the feeling seems to have been engendered among our own soldiers and even among many of our officers, from the treatment they received in France, of which many made serious complaint.

I bring the matter up for the reason that we should consider these attitudes, whatever may have brought them about, whether they may or may not be justified, when we read the various newspaper criticisms of the concerts given by Walter Damrosch and his orchestra and especially some of the reviews that have appeared since the orchestra has returned to this country.

While on the whole the reviews of the French press were favorable, there were some that were distinctly critical while one or two displayed a spirit that would indicate something more potent than merely the desire of the writer to express himself frankly with regard to a musical performance of a number of American musicians.

With regard to the English press, too, while on the whole it was distinctly well disposed, at times even enthusiastic, yet there were several occasions when the criticism was almost venomous, going beyond what would be considered, especially under the circumstances, a fair expression of critical opinion.

Among those who have voiced their views in this matter was R. O. Morris, a well-known writer for the *London Nation*, who expressed himself as follows:

"We must want to hear the Americans under some one who is a conductor and not merely a super-bandmaster—it might be that they would respond to a more elastic leadership without losing any of that wonderful cohesion which we are so justly called on to admire, and for which it would be ungracious to refuse credit to Mr. Damrosch, although we cannot honestly rank him high as an interpreter."

Ernest Newman, writing in a leading English daily, considers that "Mr. Damrosch's rigid discipline has turned the orchestra into a machine." He furthermore describes Mr. Damrosch as "a conductor who is unimaginative, who never

throws much light on the music, and sometimes manages to obscure the light that would radiate naturally from it if only it were left alone."

Mr. Newman was particularly severe with regard to Damrosch's performance of Elgar's First Symphony, which he characterizes as: "irredeemably bad—coarse, clumsy, tasteless, soulless."

"I am told," writes Mr. Newman, "that Mr. Damrosch is a great admirer and lover of this work of Elgar. I do not doubt it, but I am irresistibly reminded of the boy who became a butcher because he was so fond of animals."

Now among Americans, Walter Damrosch, with all his shortcomings does not need any particular defense at this late date. We have a pretty fair estimate to-day of his capacity as a musician, composer and conductor.

What I am particularly interested in, is that these critics show the influence of the anti-American spirit, which has more or less always existed in the old country and has no doubt been for many reasons intensified during and since the war.

Without, as I said, going into the matter in detail, let me state that one of the reasons for this feeling on the part of the English people is that they considered, whether rightly or wrongly, that we stayed out of the war as long as we could, made out of it all we could, and went into it only when we had to.

Thus, they look upon us as more or less selfish, materialistic, looking only after our own interests and wholly oblivious to those ideals which they insist we paraded as our justification for going into the struggle but without the right to do so.

In other words, it is my conviction, that a great deal of the adverse criticism which Damrosch met with in Paris and in London, was due to the anti-American feeling which exists there to-day—just as the attempt to create a demonstration against the Damrosch orchestra in Italy was due to resentment on the part of the Italians at the action of President Wilson in refusing to acknowledge the aspirations and claims of the Italian people with regard to what they felt was their due when the war was over.

* * *

A further light on the situation in England is shown by the fact that one feature of the rising nationalistic spirit there, which during the war was principally expended in the efforts to crush Germany, is still in evidence with regard to German opera.

As you know, some of the Wagner operas have been revived in England but with English singers. In spite of all that has been written on the subject, these performances were but moderately successful, while efforts to produce German opera in German have resulted in anti-German demonstrations just as they did in New York City.

As a correspondent in a recent issue of the *New York Evening Sun* says, out of this attitude has come another, namely, an increasing tendency to take greater interest in England's own composers, and for this reason a number of compositions by English authors, including Barkworth's "Romeo and Juliet," Nicholas Gatty's "The Tempest," Rutland Broughton's "The Immortal Hour," Alick Maclean's "Quentin Durward," Percy Colson's "Pro Patria" and the "Beggar's Opera," have been produced. Particular success was won, by the bye, by the "Dante and Beatrice" of Stephen Philpotts. The Carl Rosa Company is encouraging the production of new operas by English composers.

It will be of interest to those who are not acquainted with the story to know that the "Beggar's Opera" was one of the first operatic productions made in this country when brought here from England. This opera was notable for the fact that its success many years ago in England was due to the talented and pretty women who sang in it and also to the fact that sixty ballads, which had no particular reference to the opera itself, were inserted by main force. Some of them were very popular.

One of the pretty English singers became in due time the wife of a prominent and wealthy Duke, which, of course, aided in the popularity of the work.

* * *

When you announced that the Metropolitan Opera Company of New York contemplated giving a season of opera in England, at the close of the regular season here, and the brief season in Atlanta, and that it was projected to take over all the scenery, properties, in fact everything so as to make the performances absolutely like those given in New York, you created quite an excitement in operatic and musical circles.

It has come to my knowledge that the powers at the Metropolitan were some-

what disturbed by the publicity you gave the matter, as they did not intend to make the project known until after Mr. Edward Ziegler, the talented assistant manager and secretary of the Metropolitan had reached London.

Your publication, however, evidently has forced the Metropolitan to issue a formal statement to the press, from which, it seems that when Mr. Otto Kahn was in London some two months ago, he had a conversation with Sir Thomas Beecham and Lady Cunard and others, the result of which was that the Metropolitan people received a tentative invitation to come to London.

It would seem further that there will be no effort made on the part of the Metropolitan to go to London as an independent organization to make, what might be considered a competitive season with the Beecham people. If they go, it will be, at the invitation of Sir Thomas Beecham and his friends and so the Metropolitan will give a number of guest performances, somewhat similar to those which the Metropolitan gave in Paris a season or two ago.

The importance of the announcement is due to the fact that if such an arrangement is consummated, it would go far to carry out the attempt which was made several years ago of an interlocking opera directorate between London, Paris and New York, and which has long been contemplated on the ground that it would produce better opera for all three cities, enable the managers to get better terms from singers for the reason that they would be able to offer them practically enough performances to cover their entire year's activity as the seasons in these three cities do not clash but virtually supplement one another.

The only possibility that I see of a likelihood of trouble would be if any effort is made to make the operatic enterprise of New York subsidiary to those of London and Paris and perhaps Milan, the simple reason for this being that New York is to-day the operatic center of the world, both in the manner of the productions with regard to completeness, the standing and efficiency of the artists, the large scope and variety of the season and the fact that can no longer be denied, that the standard here, whether in German, French or Italian opera, is higher to-day than it is anywhere else in the world.

* * *

That our talented young singers do not always receive the opportunity to-day they are entitled to when they are members of the Metropolitan Opera Company is particularly evinced by the notable success that charming and sweet little singer Edith Mason, now the wife of Polacco, has made since she left, and this success started in Havana, was later duplicated in Paris and has now been reaffirmed in Ravinia Park, Chicago, where she has sung some twenty-five performances and has greatly enhanced her reputation.

The Chicago critics have certainly gone the limit in their praise.

I understand that she is now at work studying *Louise*, which she is to sing at the request of Charpentier himself on her return to Paris this fall.

From Chicago she and Polacco will probably go to the *Liceu*, the big opera house at Barcelona, Spain. Then she has been re-engaged for Monte Carlo.

By the bye, let me say that when she is in Paris, she will sing both at the Grand Opéra and at the Opéra Comique.

With all this, however, no doubt the little lady longs for the day when she can come back to this country and show how she has grown artistically and vocally.

They tell me that she and Polacco are ideally happy but that the grey mare is the better horse!

* * *

Up in the Adirondack region, which is the summer home for a good many professionals and where you know at Lake Placid, that noted artist, Mme. Sembrich has a summer school, while there is another noted teacher at Schroon Lake, there appeared at a well-known camp the other day, a young musician and tenor by the name of Vaughn, who had come over from Schroon for a visit.

He has a fine voice and is a handsome, well set up young fellow.

The story that is told me, for he is very modest personally, is almost unbelievable. However, it shows how far behind Canada, England and France, the United States has been in taking care of those who risked their all, including their lives, in the war.

When not more than a lad, Vaughn, it seems, believing he had a good voice went to study at the Cincinnati Conservatory of Music. He had to rely on his own resources and it is said earned

enough to pay for his tuition. He graduated with credit and later came to New York, where he made a successful début in concert and also became the tenor soloist of St. Thomas Church, one of the principal churches in the city.

When the war came, he volunteered, like many another, and was wounded. In the hospital he had the misfortune to be treated with a needle that had not been properly sterilized, with the result that he suffered from paralysis, particularly of one arm, lost weight, and was in pretty bad condition.

During that time, he received a stipend of eighty dollars a month, which was later cut down to fifty-seven dollars and now when he has been discharged from the hospital, weak, and unable to work, his stipend was cut down to twenty-eight dollars a month, out of which he has to pay seven dollars for insurance, so that the country now asks this young man who gave up his career and risked his life and is not yet able to earn his living, to exist on twenty-one dollars a month.

Should it not be rather the duty of our government to take more care of those who were actually wounded and are still unable to work than for congress to be making efforts that have been abortive to grant bonuses to everybody who went in, even to those who never left the camps on this side?

* * *

My account of the public hearing of the compositions by Americans held under the auspices of the New Symphony Society and Conductor Bodanzky was considered of sufficient importance to be reproduced in the *Literary Digest*, one of the most influential weeklies of the country, which has a circulation of over a half a million.

The *Digest* has come again and again into public prominence as well as popularity not alone through the great ability with which it is conducted but through its enterprise. During the period that the agitation was on with regard as to who should be the nominees of the two great political parties, it conducted a nationwide canvass and so put on record over a million votes, incidentally indicating the attitude of the people to the League of Nations. Thus it showed very conclusively, which may be of interest to many, that not quite fifty per cent of the people support the position taken by President Wilson, but that there is a very distinct majority for a League of Nations with certain mild reservations, thought not the drastic ones proposed by Senator Lodge and those who support him and which would virtually nullify the whole purpose of the League, so far as this country is concerned.

That the *Digest* gave so much space to a musical matter is one of the many evidences of the growing interest of the press in music, which growing interest is evinced by the fact that several noted daily papers have to-day a weekly musical page, which but a few years ago they lacked. This is evidently due to the fact that there is a greater interest in music than existed not long ago and that this interest is growing rapidly.

* * *

In the summer time, some people's thoughts turn lightly to love. There are others who take to the solitudes to repair their shattered nerves. Some take to the woods, and if you had been in the great north woods recently, you would have seen two canoes with individuals who looked like actors made up as tramps for the movies and if you would have looked a little closer, you would have recognized one as a lawyer of considerable standing and the other would have turned out to be Arthur Judson, well-known manager, and manager of the Philadelphia Symphony Orchestra, with his young and energetic son, who years ago undertook to educate father.

And you will also find in New York state and in Maine some of the writers for the press, including certain well-known music critics who are temporarily relieved of their labors, because so they say musical activities have ceased for the summer, but which as you know, they have not.

If you did not care to leave New York and had taken an evening off at Coney Island, you might have seen one of the most noted teachers and musicians in the person of Alexander Lambert surrounded by a bevy of young girls, enjoying themselves through all the diversions offered by Luna Park, a bath in the ocean, followed by "hot dog" and "near beer." If you had stayed long enough, you would have seen Lambert in "Chute the Chutes," where he bumped his back-bone, and you would have seen the veteran come to grief and being carried home by the bevy of beauties with him. His in-

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

juries, unfortunately, proved to be so serious that he had to be taken to a sanitarium, though he is now on the road to recovery.

Curious, isn't it, that a man who has

resisted the blandishments of the sex for over half a century—Lambert is still a bachelor—should have finally fallen a victim to "Chute the Chutes" says your

Mephisto

Music Appreciation in Schools

Previous Training Must Be Considered—Discussion of Forms and Instruments Advisable—Criticism a Valuable Factor—Music Must Correlate with Other Departments

By GLENN M. TINDALL

THE need of music is definitely felt, first, for all students of the school and secondly for those especially interested in music whether taken for vocational purposes or for culture as music lovers. Music can not be successfully taught without the use of appreciation as a tool. But what is music appreciation, what elements go together to develop an appreciation of the universal art-language? And what point predominates in the consideration of essentials? Is it the joy of performance, or is it the satisfaction of a trained analytical mind in the intellectual intricacies of counterpoint? And who really appreciates the art most readily? Is it the person whose sense perception can receive a pleasant emotional effect, or is it the individual whose skill permits him to produce emotional enjoyment from performance?

Past experience along the line of the subject leads us to believe that the more an individual knows about any subject, the more will he appreciate that subject, but we likewise realize that any attempt to exceed his capacity will not only saturate his mind, but will be just as apt to cause deterioration of the power of appreciation. If we are to make the subject one of value, where advancement is to result, we will have to consider the previous musical training of the students both in vocal school music and in listening to musical performances. In a high school, when music appreciation has not been presented in the grades, an entirely different course must be pursued than in a school where the students have been trained to listen. For instance, a course in opera might well fit into one school, but in another it might be of no more benefit than an entertainment course, serving to give the student a few plots and many melodies which are actually beyond his capacity. We must, first of all, have a definite purpose in mind before we outline any course of study, and we must evaluate each step in our proposed process before we grant it a place in the general scheme.

In courses where music appreciation is taught exclusively, we have many possibilities, many means to present musical material, but all of these courses can not be given at one time in any high school, under present conditions, and it is probably not desirable to give all of them at any time in most schools. It seems reasonable to believe that the first step in appreciation might well be the presenta-

tion of certain elementary musical forms. In this, and in all courses in the high school, we must bear in mind that the subject is to be placed on the level of the student and that he is not expected to rise to the plane of even a conservatory student to find himself in the subject. Musical form in the high school and in the conservatory should be as different as English literature in the high school and the college. The essential forms may be treated in two courses, vocal and instrumental, but where time is limited, both phases might be taken in combination to advantage.

Discuss Various Mediums

After the essentials of forms have been presented, it does not seem improper to discuss and illustrate the various tone producing mediums. The human voice is logically in this category and time can be spent on this subject to good advantage. The time devoted to this, and to instruments proper can only be apportioned after the time for the entire course is known. While the orchestral instruments are of primary importance, there are certain other instruments which should be discussed. Two semesters can easily be devoted to the subject of instruments. After a study of these topics, the material of music itself would be the logical order of affairs. National tendencies, both similarities and differences, and "schools" of music, deserve considerable attention. Not only national types, but universal styles of writing, are meant to be a part of the material presented. Most of the courses mentioned are so well known to the profession that it is useless to go into detail.

A knowledge of the history of music, like history in any other field, adds zest to its study. It is undoubtedly true that associated facts, presented at the proper time and in the right manner, make any impression more interesting and more lasting. Two semesters can be devoted to history of music when working under desirable conditions, or the field may be covered hastily, but in a fairly thorough manner, in two months.

To teach appreciation properly we must devote some time to musical criticism. We are not attempting to produce professional newspaper critics, but we are striving to create the right kind of critics among the laymen who listen to music. We must show our students what things are to be considered in receiving a musical impression. It is almost imperative to use some phases of this course as an underlying basis for the term's work.

Eliminate Unessentials

The courses would undoubtedly be an excellent foundation for the development of a music-loving public. In most instances, however, time is too limited to go into the subject so extensively. While it would take two or three years to complete the suggested topics in an ideal way, we can, and probably should, eliminate all but the essential subject matter and illustrations and cover the general field. If we are fortunate enough to have ample time for appreciation, there are other topics which fit well into the high school course of study. Students are always interested in knowing the relation of music to other subjects, and a semester can be devoted to that theme with unusual results. Some students will elect a course based upon the higher forms of vocal music, the oratorio and the mass, and many more will choose a course devoted to the opera.

As an accompanying factor in musical organizations, music appreciation plays an important part. In chorus groups, the types of vocal music should be studied in a rather complete way.

Oliver O. Young Introducing Many Noted Artists In West

Head of Elwyn Concert Bureau of Portland, Ore., to Present Pavlowa, New York Police Band, New York Philharmonic, San Carlo, and Other Organizations



Oliver O. Young, General Manager of Elwyn Concert Bureau in Portland, Ore.

PORTLAND, ORE., Aug. 10.—The success of the Elwyn Concert Bureau of Portland, formerly the Ellison-White Musical Bureau, is due in no small part to the energy and enterprise of its general manager, Oliver O. Young. Before he became identified with the Elwyn Concert Bureau he was one of the leading educators of the West; hence he was able to bring to his work an understanding of the musical needs of the people. It was this factor, together with his natural qualifications for such a task, that has made it possible for him completely to reorganize the concert bureau department, and place it upon a sound basis of operation.

Through Mr. Young's efforts, the Elwyn Concert Bureau has become an important factor in the dissemination of music throughout the West and the Northwest. Nor are its efforts confined exclusively to this section of the

country, for in conjunction with Bradford Mills it is sponsoring a tour of the New York Police Band in territory east of Chicago.

Throughout the West, Mr. Young has secured exclusive contracts with the Philharmonic, the Pavlowa Ballet, the San Carlo Opera Company, and the Scotti Opera Company as well as with a number of individual artists.

Brahms Quartet Applauded in Recital with Cecil Burleigh



The Brahms Quartet at Spring Lake, N. J. Left to Right—Lois Bennett, Zilla Wilson, Hilda Gelling and Elinor Markey

SPRING LAKE, N. J., Aug. 10.—The Brahms Quartet—Lois Bennett, Zilla Wilson, Hilda Gelling and Elinor Markey—was heard in joint recital with Cecil Burleigh, the violinist-composer, at the opening concert of the series of "Cecil Burleigh Musicales" which are being given in the grand ballroom of the Hotel Warren, Spring Lake.

The quartet sang old Italian and French airs of the sixteenth and seventeenth centuries, and a group of modern American songs arranged for quartet.

In response to insistent applause, numerous encores were given, among which were arrangements of some old Southern melodies, all of which made an enormous success with the audience.

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Portland Children Stage Colorful Fantasy

"Forest Children" Has Its Premier Performance at Home of Wortmans—Barlow, New York Musician, Conducts Performance—Mable Holmes Parsons and Wirt Denison Write Libretto

PORTLAND, ORE., Aug. 9.—In a setting singularly appropriate, the "Forest Children," a charming outdoor fantasy, had its premier performance in the handsome gardens of Mr. and Mrs. H. C. Wortman on Vista Avenue on Tuesday afternoon.

The words of the operetta were written by Mabel Holmes Parsons of this city and the music by Wirt Denison, formerly of Portland, now of New York.

The large audience represented the leading persons in Portland's social and musical life. Many children were in attendance, for the charming little operetta was written for children and as well as for "grown ups." It has superior literary merit, Mrs. Parsons showing a mastery of technique as well as a natural, unaffected and felicitous style. The music was pastoral, idyllic and exactly adapted to the woodland scenes so gracefully and graphically portrayed.

Howard Barlow, the well-known conductor of New York, who is spending the summer in Portland with his parents, and who arranged the orchestration, accomplished the difficult task in a very short time and produced a harmonious and enchanting effect with his orchestra of thirty-two performers. Woodwinds and strings were used with artistic discrimination and Mr. Barlow conducted in graceful and masterly manner.

The music of the chorus of dryads, one of the most effective numbers of the composition, was written by Mr. Barlow.

The solo parts were sung by Mrs. Eleanor Osborne Buckley, Marie Gammie, Gertrude Holmes Drewery, Violet Fenster Blagg and George Natason, all of the soloists being accomplished musicians and dancers.

The chorus of *Wild Animals* composed of boys in animal costumes was "terrifying" and Natason, the *Fierce Hunter*, who was killing the dear little birds and other innocent wild things of the forest was properly impressed and with much difficulty escaped punishment.

The *Dryads*, six tall graceful girls, sympathetically interpreted the parts assigned them. The chorus of *Butterflies* and *Bees*, was one of the most beautiful parts of the performance, especially lovely being the "Butterfly Ballet." These little dancers showed the excellent training given them by Imogene Seton, who was

Scenes from the Operetta, "Forest Children," Given in Portland, Ore., Conducted by Howard Barlow of New York. Upper and center, Butterfly and Bee Ballet. Lower, Imogene Seaton, Premier Danseuse

the premier danseuse and ballet mistress, and who is one of the most charming and graceful dancers on the coast. Her solo dance was exquisite, the beautiful background of trees, shrubbery and flowers enhancing the beauty of the lovely picture.

To Mrs. Donald Spencer and Mrs. John Pipes, who constituted the executive staff is due much of the credit for the success of the performance.

George Natason, stage and technical director; Louise Huntley and Mrs. Blanche Williams Segerston, accompanists and assistants to Mr. Barlow, Mrs. Harry Beal Torrey, who designed the costumes, and Mrs. Lillie D. Thomas, all gave splendid assistance.

A second performance was given Thursday afternoon.

The proceeds are for the benefit of the new Women's Building of the State University and will be specially devoted to secure a tablet in memory of Camille Dosche, who was recently killed in a railroad accident. Miss Dosche was beloved by the faculty and students of the university and was one of the most diligent workers for the Women's Building.

Those who took part in the presentation of the "Forest Children" were: Eleanor Osborne Buckley, Marie Gam-

kovsky's "Marche Slav," which made a fitting end to the first concert under M. Pollain.

A unique and instructive lecture-concert was given on Wednesday afternoon by the New York Symphony. M. Pollain, conductor, and Elbridge W. Newton, of Boston, lecturer. The program opened with the overture to "Fra Diavolo" by Auber. Following this, Mr. Newton explained each different instrument in the orchestra separately, each musician illustrating his own instrument, and the whole orchestra playing special music to illustrate.

On Thursday evening the Twilight Concert was given on the veranda of the Athenaeum Hotel. There were but five numbers on this program, all rather light and pleasing. Auber's "La Muette de Portici" overture opened the concert, followed by dances from "Le Cid," Massenet, fascinating and characteristic Spanish dances. The highly colored and descriptive Fantasia "Samson and Delilah," Saint-Saëns, gave an excellent suggestion of the beauties of the opera. By special request of Pittsburgh friends, M. De Santis, first harpist, played a solo, Hasseimanns' "Prière." As a climax to

the evening, Victor Herbert's "American Fantasia" closed the program, and all stood at attention as the national anthem was played.

"Melody" marked the Twilight Concert of Friday evening. From the opening number, "Stradella," Flotow, through Puccini's "La Bohème" Fantasia, Pierné's Serenade, for strings, Mendelssohn's "Spring Song," up to the closing numbers, Strauss numbers both of them, Mazurka "Dragon Fly," and waltz, "Roses From the South," melody and rhythm were the keynote.

"Samson and Delilah," Saint-Saëns, was given in oratorio form on Saturday evening by the New York Symphony, the Chautauqua Choir, the Jamestown Choir, and the July soloists, all under the direction of William C. Bridgman, choral director. Mary Potter, contralto, covered herself with glory at *Delilah*, Walter Greene represented the *High Priest* in a forceful, impressive manner, while Robert Howell, tenor, took the part of *Samson*.

A memorial service to Bishop John Heyl Vincent, who with Lewis Miller founded Chautauqua in 1874, and who died last May, was held on Sunday, special music commemorating the day. Laura Ferguson, soprano soloist for August, and soloist at the Church of the Incarnation, New York City, sang "With Verdure Clad" from Haydn's "The Creation." Harold Land, baritone, offered

"Lord God of Abraham," from "Elijah." The choir effectively sang a choral excerpt from "Parsifal," with organ accompaniment and with orchestra, with William C. Bridgman, director. At the morning service, Alice Moncrief, contralto soloist for August, made her initial appearance, singing "Consider the Lilies." Miss Moncrief sang in Chautauqua in 1917. "Ave Maria," Bach-Gounod, played by the orchestra, closed the services. S. C. S.

CONSOLVO MAKES DEBUT

Chicago Contralto Sings "Suzuki" With Signal Success in Turin, Italy

CHICAGO, Aug. 6.—According to news just received here, Mme. Blanche Consolvo, contralto, made her début as Suzuki in "Madame Butterfly" in Turin last month with signal success. She has been studying in Italy and was in Genoa when she was asked to sing Suzuki in three performances of the opera. She returned to Turin and sang the part with no one in the audience suspecting that it was her first appearance upon the operatic stage. Mme. Consolvo has been engaged to sing *Siébel* in "Faust" and the title rôle in "Carmen" at the Teatro Sociale at Mondovi, beginning Aug. 20. M. A. McL.



mie, Gertrude Holmes Drewery, Violet Fenster Blagg, George Natason,

Kenneth Raley, Amos Lawrence, Billie Lockwood, John Porteous, Walter Goss, Dean Goodsell, Ruth Barlow, Elizabeth Kirby, Ximent Holling, Imogene Seaton, Florence Garret, Maud Bohlman, Mary Chance, Edith Mitchell, Harriet O'Reilly, Elizabeth Chance, Ann Jubitz, Patricia Perry, Louis Floyd, None-Earle Ryder, Doris Leigh Gordon, Rhoda Gollehur, Jean McCracken, Elizabeth O'Reilly, Isabelle Crowell, Jane Cullers, Marie Denton, Nancy Northrup, Dorothy Drescher, Margaret Drescher, Frances Babcock, Jean St. Clair, Harriet Hoffman, Paggie Cannon, Sarah Cannon, Catharine Felton, Elizabeth Martin, Marie Mechlem, Catline Jayne, Mary Martin, Eleanor Hirsch, Caroline Berg, Amelie Hirsch, Sallie Marshall, Catherine Talbot, Jane Stearnes, Howard Barlow and George Natason.

N. J. C.

CHAUTAUQUA REVELS IN EXCELLENT MUSIC

New York Symphony and Distinguished Soloists Provide Programs

CHAUTAUQUA, N. Y., Aug. 10.—M. René Pollain made his first appearance in Chautauqua this season as conductor of the New York Symphony Orchestra the night of July 26. M. Pollain was welcomed by prolonged applause from the audience, who remembered his scholarly conducting of last year, his reputation as a master technician, and his grace and elegance with the baton. M. Pollain will conduct for the last three weeks of the engagement of the New York Symphony in Chautauqua, taking the place of Willem Willeke, who was director the first three weeks. Louise Hubbard, soprano, was soloist for the evening. Her success was evinced by her being four times recalled, as she had delighted her hearers by the flexibility and the beauty of her voice. The program included numbers by Boccherini, Beethoven and Massenet, and ended with Tschai-



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Pioneers of British Columbia Cherish Spirit of England in Their Musical Life

Vancouver and Victoria, New-est Settled of Canadian Cities, Uphold English Traditions—Arion Club, Pride of Victoria—Pioneer Work Done by Jamieson—Orchestral Situation Best Settled in Vancouver—Enthusiasm for the Choral Union

By OSCAR THOMPSON

V. Vancouver and Victoria

[Editor's Note.—This is the fifth and last of Mr. Thompson's articles on musical conditions in Canada.]

BEYOND the mountains—Rockies, Selkirk, Cascades—range on range and crest on crest, towering, turrical, castellated, until it seemed there was no lofty glory left unrevealed to the eye; and on beyond the giddy whirl of the turbulent, roaring river tumbling and foaming through the narrow confines of Fraser canyon, the train brought me back to the tang of sea air, where the Pacific Coast cities have hewn out places of vantage in forested British Columbia.

I was told I would find these cities more English than the English themselves, and that this would apply to their musicians. The explanation for this was that British Columbia holds more families recently arrived from England, and more representative of what might be termed the society English, than the cities I previously had visited, where a large part of the population is several generations removed from the Old Country.

In Vancouver and Victoria I did find a certain lightness of speech strikingly reminiscent of the typical stage Englishman—a difference in articulation quite marked in such words as *telegram* and *intelligent*; a lightness which should be favorable to better enunciation in song, though the heavier speech of the Eastern Canadians suggested rounder and fuller tone. Otherwise, Vancouver impressed me, musically as well as commercially much like Seattle or any one of the other American centers across the boundary. Visually, Victoria was like a bit of old England set down in a new land, as every traveler has been telling every other traveler for two decades and more. Its musical atmosphere conformed to its setting, with something of the same placid suggestion of the Old Country.

Oldest Male Chorus

Along with its hedges, its Stratford-on-Avon dwellings, its country gardens, and its luxuriance of Scotch broom, Victoria has a male chorus which for many years has set a high standard and has been its most important musical asset. This is the Arion Club, organized in 1892 for the study of music for men's voices. It is said to be the oldest male voice club



Vancouver's Musical Lights. The Vancouver Symphony Orchestra, as It Appeared Last Season. Insets: No. 1—Frederick Chubb, Vancouver Organist, the Man Who Brought About the Vancouver Choral Union; No. 2—W. H. Barton, Conductor Vancouver Musical Society; No. 3—L. L. Thomas, Honorary Secretary, Vancouver Symphony Orchestra

in Canada. Its record of yearly concerts includes several joint appearances with

present conductor, Herbert Kent, is the only one of the original members now active in the club.

Seated in his office over his piano store, Mr. Kent, a fine type of the cultured British-American, told me how twenty-six members of the chorus had enlisted for service overseas and how seven had given their lives for England's cause. He showed me the program of the club's latest concerts. The choral numbers were as follows: Zollner's "The Atlantic Main"; Burnett's "O Hush Thee," composed for and dedicated to this club; Mendelssohn's "Love and Wine"; Russell's "The Sands of Dee" (composed by a former director of the club); Dudley Buck's "Bugle Song"; Kern's "The Minstrel"; Brewer's harmonization of "All Through the Night"; German's "Rolling Down to Rio"; Barratt's "Take, O Take Those Lips Away"; Abt's "Ave Maria" and Bullard's "Sword of Ferrara."

Mr. Kent expressed himself as a believer in straightforward music criticism for the smaller cities as well as for the great music centers.

"Always praise, and nothing but praise, for an organization such as ours is harmful," he said. "We have our faults and they should be pointed out. Intelligent musical criticism is a benefit to any organization, and I, for one, can see no good in being thin-skinned about it."

Victoria has given the Pacific Northwest a number of excellent soloists, among them Winifred Lugin Fahey, who last season carried her vocal art into broader fields. The Victoria Ladies' Musical Club, which has been in existence for fifteen years, has presented creditable programs and has brought outside artists to Victoria. The need of oratorio performances has been met by the churches.

In Vancouver, a thriving city of 220,000 persons (the estimate given me), I found much that was interesting, but nothing more so than the success of a music critic who not only has convinced the management of his paper of the importance of working to build up music in the community, but has gone outside his sanctum and his column to aid worthy projects. Reviewers on newspapers in cities of equal size in the United States will agree that Rhynd W. Jamieson, of *The Sun*, has gone most of them one better in persuading editors and publishers not only to let him conduct his department with a more or less

free hand, but to print the reviews of exceptional artists on the front page.

Jamieson's Pioneer Work

In addition to his work as music and dramatic editor of *The Sun*, and as Vancouver correspondent of *MUSICAL AMERICA*, Mr. Jamieson has projected his personality into numerous civic enterprises. When not otherwise occupied, he keeps himself busy writing for the Canadian Bureau for the Advancement of Music. He came to Vancouver in 1918 from Winnipeg, where he had been music critic of the *Free Press*. Previously, he told me, he had taught singing in Toronto. Speaking with broad Scotch inflections, he told me how he first persuaded his Winnipeg employers to publish a music supplement each fall, and then, armed with the results, convinced the Vancouver publishers of the wisdom of giving music its due. He makes a special feature of music in the Wednesday and Sunday issues. In December of last year he prepared and edited a fourteen-page music supplement for *The Sun*.

"Now and then," he told me, "I land on the editorial page. Why not? If politics and the cost of living are worth editorial comment, why not the arts? As for criticism, I believe only in the kind that builds up. Sometimes I am forced to write things students or teachers don't like. If they come to see me, as many of them do, I may also have to say things that displease. But they come back—perhaps its some time afterward—but they come, and usually they admit I was right."

It was in Vancouver, after I had crossed the continent, that I found a Canadian community fairly well satisfied with its orchestral situation. To be sure, Henry Green, for two seasons conductor of the Vancouver Symphony, had departed and there was doubt as to the next season's leader. Other musicians spoke of the former conductor as an able musician, but, to them, something of "a man of mystery." He came, he conducted, and he went, keeping his own counsel as to whence and whither. Admittedly, it piqued curiosity.

The orchestra's first season was carried through without any financial deficit under a plan by which the musicians and the conductor shared equally in the proceeds derived from the seat sales of the ten concerts given. A salary basis was adopted for the season recently con-

[Continued on page 13]



Rhynd W. Jamieson, a Critic Who Has Accomplished Unusual Things in Vancouver, B. C.

an American chorus across the line, the Orpheus Club of Tacoma, Wash. Its

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Godowsky Again to Hold Master Class in Kansas City



Leopold Godowsky and His Master Class at Kansas City, Mo.

KANSAS CITY, MO., Aug. 4.—The managerial firm of Horner & Witte have completed arrangements with Leopold Godowsky whereby the piano virtuoso will again conduct master classes here next year from June 6 to July 9. That the pianist was exceedingly busy this summer is surmised from the accompanying photograph, which shows Mr. Godowsky with some of his 125 students, assembled from every part of the country. Kansas City feels that it is particularly fortunate in making the services of so eminent a musician available to the many students and teachers who would not otherwise have such an opportunity.

British Columbians Cherish English Ideas

[Continued from page 11]

cluded, with guarantees by business men of the city. There was a small deficit, about \$1980, which, it was said, would be wiped off the slate by two public spirited citizens without calling on the guarantors. That a capable new leader would be chosen and that the orchestra would be better than ever next season seemed to be taken for granted.

The Vancouver Women's Musical Club, which has been a potent cultural force in the city's life, is planning to organize a string orchestra next season. I was informed, under the baton of Jasper Sutcliffe, a talented English musician, who has been an active figure in the city's musical life.

Form Choral Union

The Vancouver Choral Union was the most interesting new step called to my attention. Affiliated with this union, and organized to present "The Messiah" with a chorus of 500 voices, were eight Anglican choirs, six Presbyterian, four Methodist, three Baptist, and one Catholic; also the Vancouver Musical Society, the Festival Choir, the Vancouver Operatic Society, and the New Westminster Choral Society. Dr. H. A. Fricker, the distinguished director of the Mendelssohn Choir, came from Toronto to direct the performance.

The objects of the Choral Union were stated as follows:

"To give an annual performance of one of the standard oratorios.

"To stimulate and develop the taste for good music among the members of the various choirs, and, as a result, raise the standard of church music generally."

Next season it is proposed to have a three-day musical festival and to utilize a children's chorus of several hundred voices.

Credit for the Choral Union venture was freely given by other musicians to Frederick Chubb, one of the best known organists of the West, whose recitals have held an important place in Vancouver's musical calendar. Keen, high-strung, and quick of speech, Mr. Chubb put into these sentences, as I talked to him, thoughts that served to fortify some of the impressions I had gained of differences between the musicians of the more easterly cities and those of the West.

"Out here," he said, "teachers want their freedom, and it is the same on the Canadian side as it is across the line. They don't feel so independent in a conservatory."

He expressed a lively opposition to the invasion of the West by examiners from Eastern Canada and from the Old Country.

"We want to set our own standards," he said. "We think the West should not bow down to the East. I, for one, am opposed to the idea of music by a committee. That is one of the reasons I don't like the school credit system as I understand it has been worked out across the line. The credit system, to amount to anything, must, I think, be more or less kaiserish."

His enthusiasm for the choral union was refreshing.

"Oratorio," he said, "is the province of the church choir. It ought to be sung by church choirs, and others would do well to leave it to church choirs. With us, oratorio is a higher form of community singing, but it is, of course, trained community singing. The church choristers can be regarded as community delegates, selected because of their training, to represent the masses. The choirs, by training and because of the ease with which they can be consolidated and brought into a satisfactory ensemble, should be the great moving spirit in keeping the grand old works current from season to season."

Another Vancouver musician, W. H. Barton, director of the Vancouver Musical Society, corroborated what John M. Gee had told me in Winnipeg, as to a majority of the members of choral organizations being singers from the Old Country.

"It has been my experience," Mr. Barton said, "that as soon as a man from the old country arrives, he asks some one: 'Where is the choral society?'"

Other choral organizations of which I heard favorable comment were the Men's Musical Club, Andrew Milne, director; the Peace Chorus, which Ernest E. Vinen conducted, and the Welsh Choir, under the leadership of James Morgan.

Auditorium Not Satisfactory

The Vancouver Arena has been used for large festivals, but is not, I was told, an altogether satisfactory auditorium in winter months. Churches and theaters have been utilized for celebrity events, and there have been club concerts at the Vancouver Hotel.

Boarding a steamer for the enchanting voyage past the straits of Juan de Fuca, into Puget Sound and through that beautiful sweep of water to Seattle and Tacoma, "the Naples of America," I prepared for another interview with customs officers, alert—but not too alert—for a gurgling in a suitcase.

I wondered, as the last chalk mark was scratched on my luggage, if the vigilant inspector realized what he had done, in thus approving and passing on for entry a whole bundle of iniquity.

Down deep in my bag were programs, and in those programs were not one, but many bibulous things.

For the Canadian, good Britisher that he is, still enjoys his drinking song!

Aborn Students Guests of Aborn Opera Company

NEWARK, N. J., Aug. 7.—About fifty students of the summer school of the Milton Aborn School of Operatic Training, recently accepted the invitation of Milton Aborn, director of the school, to attend a performance of the Aborn Comic Opera Company at Newark. Quite a number of the members of the Aborn company have gained their experience and operatic training in the Aborn school. The student body gave their colleagues quite a reception as they appeared on the stage. The Aborn Opera Company will prolong its stay in Newark for some weeks and it is the intention of Milton Aborn to have several more of these student parties before the season closes.

GIVE CONDITIONS FOR NEXT COOLIDGE PRIZE

1921 Contest to Be for Trio for Piano, Violin and 'Cello —Elshucos to Play It

The Berkshire Music Colony, Inc., has just made announcement for 1921 regarding the competition inaugurated by Mrs. F. S. Coolidge to stimulate the creation of chamber music works. It offers a prize of \$1,000 to the composer of the best trio for piano, violin and 'cello to be submitted to a jury, the names of whose members will be announced later.

The prize winning composition will have its initial performance by the Elshuco Trio at the Berkshire Festival of Chamber Music, 1921, to be held at Pittsfield, Mass. The special conditions governing this contest are as follows:

The contest will be open from now until Aug. 1, 1921. All manuscripts arriving later will be returned as ineligible, as will also those not complying with the conditions stipulated in this announcement.

Only compositions which are not published, and have not been performed in public, either in part or their entirety, will be accepted. No composition which has already won a prize will be accepted. Transcriptions or adaptations will not be eligible.

The winner of the prize is to grant to Mrs. Coolidge the sole control of the rights of performance, either in public or private, of the prize winning composition, during a period of four months from the date of the award of the prize, and transfers to her from that date the ownership of the original manuscript thereof. This stipulation refers in no way to the copyright, but to the manuscript as a souvenir.

All manuscripts (piano score and separate parts for violin and 'cello) must be sent anonymously, and marked with a *nom de plume* or *chiffre*. A sealed envelope with the *nom de plume* or *chiffre* on the outside, and containing name and address of the composer, must be enclosed. Any distinguishing marks of identity will be concealed from the jury. The composer of the work ranking highest after the prize winning composition will be awarded honorable mention if he so desires. The name of no other contestant than the prize winner will be revealed by the secretary at any time, except by the consent of the composer.

All music will be returned at the expense of the sender, and no responsibility is taken for manuscripts lost in transit.

The compositions must be sent to Hugo Kortschak, Berkshire Music Colony, South Mountain, Pittsfield, Mass.

Elias Breeskin Touring Australia

Reports from Australia tell of the successful debut there of Elias Breeskin, the Russian violinist, who will tour the United States next season under the direction of the International Concert Bureau with the State Orchestra of Sydney, Australia. Mr. Breeskin played the

Mendelssohn Concerto and scored a triumph before an audience of 3000. He will give thirty concerts in Australia before returning to the United States in the fall.

Florence Bodinoff Preparing for New York Recital

Florence Bodinoff, soprano, who is at present summing at Atlantic Highlands, N. J., is busily engaged preparing many unique and novel programs for the coming concert season with Elmer Zoller, her accompanist. Among other works, her program for her debut recital in New York for next fall, will include several new and interesting Scandinavian and Finnish songs.

Lada Spends Her Summer Harpooning Whales on Pacific



Photo by Charlotte Fairchild

Lada, the American Dancer, With Her Blue Dane, "Queen Bess"

Lada, the American dancer, has spent a most strenuous summer harpooning whales and cruising on the Pacific. She has just made four records for Pathé; these records will be released in October; with each record will be a descriptive booklet explaining in detail each dance that Lada interpreted. The records are the "Blue Danube," Strauss; Hungarian Dance No. 6, Brahms; "Indian War Dance," Skilton, and "Sweet, Sweet Lady," Spross. Lada at present has returned to her summer home, Pawling Manor, Staatsburg-on-the-Hudson, where she is entertaining many friends.



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Virginia Rea Will Make Concert Tour in Coming Season



Photo by Nicholas Muray

Virginia Rea, Coloratura Soprano

Virginia Rea, coloratura soprano, who will make her first extensive concert tour next season under the direction of the International Concert Bureau, will return to New York early in September to make some new records and to prepare for her forthcoming tour. Miss Rea is American both by birth and training, which is another demonstration of the fact that singers can be developed on this side of the Atlantic.

S. Bottenheim, Representative for Mengelberg, Returns to Holland

S. Bottenheim, one of the editors of the *Rotterdamsche Courant*, of Amsterdam, Holland, and personal representa-

tive of Willem Mengelberg, for the American engagement of the eminent Dutch musical director as guest conductor of the National Symphony Orchestra, sailed for Holland on the S. S. *Nieuw Amsterdam*. He will later go to Switzerland, where Mr. Mengelberg is spending the summer. He has been in New York arranging the final details of Mr. Mengelberg's engagement including the programs for the concerts which the latter will conduct, and it is to inform Mr. Mengelberg of these details that he is going to Switzerland. The National Symphony Orchestra is to play sixty regular symphony concerts next season in Carnegie Hall, and Mr. Mengelberg will conduct approximately half of them, beginning early in January. From Oct. 8 until that time, the concerts will be conducted by Artur Bodanzky, the regular conductor of the orchestra.

END SUMMER SERIES AT DELAWARE COLLEGE

Recital by Hendrik Ezerman of Philadelphia Conservatory Is
Last of Course

NEWARK, DEL., Aug. 3.—The closing concert of the series in connection with the summer course at Delaware College was given in Wolf Hall to-night by D. Hendrik Ezerman, director of the Philadelphia Conservatory, and formed a fitting finale to the most ambitious series given in Delaware.

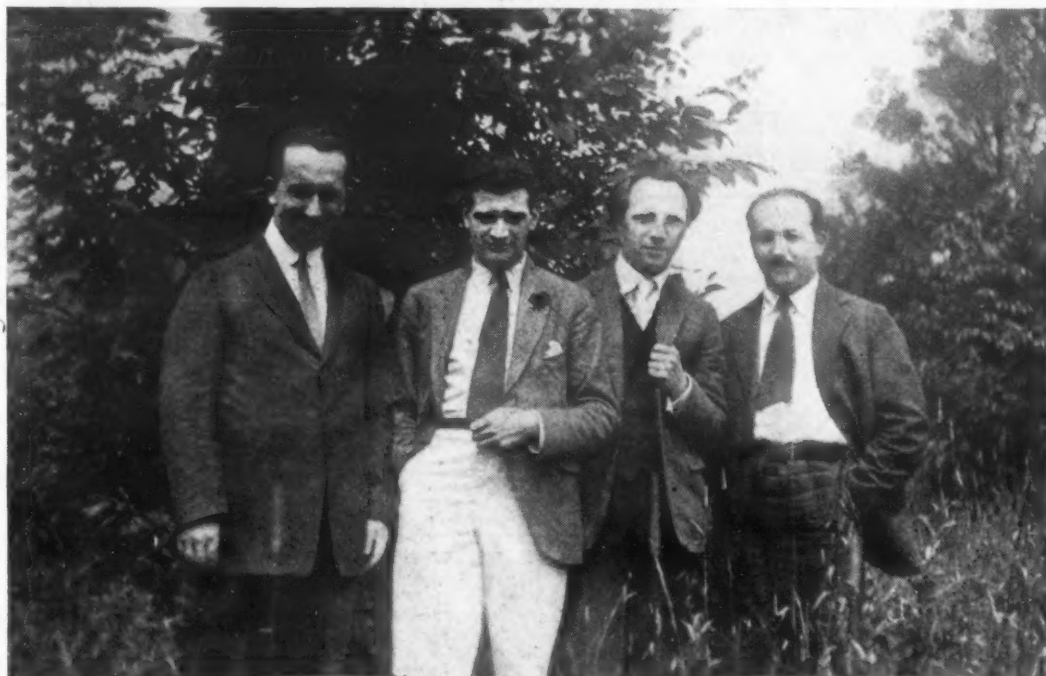
Mr. Ezerman played Handel's Theme in D Minor with Variations; G Major Prelude and Fugue by Bach; Old Dutch Song and Dance, arranged by Roentgen; a portion of a Schumann fantasia; Nocturne in E Major and Scherzo in B Flat Major by Chopin, and Liszt's Twelfth Rhapsody.

His audience like those which attended the previous concerts, was large and enthusiastic, demanding several encores. The series just concluded served to reveal that appreciation for music is greater than was supposed.

Much credit is due Etta J. Wilson of the Service Citizens of Delaware, who had charge of the series, for the excellence of the arrangements and hospitalities extended the visiting artists.

T. H.

Members of Berkshire Quartet Spend Last Summer Together



The Berkshire String Quartet Resting During a Rehearsal. Left to Right—Clarence Evans, Jacques Gordon, Who Just Returned from Europe After Touring with the New York Symphony, Hugo Kortschak and Emmeran Stoeber

PITTSFIELD, MASS., July 25.—With added application and with somewhat deeper sentiment are the members of the Berkshire String Quartet facing their artistic labors this summer, for this is to be their last season together before they disband on Oct. 1. The accompanying photograph was taken during one of the rehearsals of the ensemble which is preparing its work for the coming festival at the Berkshire Music Colony, South Mountain.

Eleanor Spencer to Appear With Dutch Orchestras

Eleanor Spencer, the pianist who is already known to European audiences, has been engaged for a number of important appearances on the Continent, both in recital and with orchestra. Among her engagements will be her appearance with the two leading orchestras of the Netherlands, the Resident Orchestra of the Hague, and the Concertgebouw Orchestra of Amsterdam, under Mengelberg. Before leaving for Paris, Miss Spencer gave a highly successful recital in London.

Bohemians Greet Hadley With Ovation in San Francisco

SAN FRANCISCO, July 29.—Henry Hadley was greeted by an ovation lasting more than five minutes when he appeared at the conductor's stand at the Bohemian Grove Concert on July 25 to conduct a group of his works. Following his group the members stood and cheered as did the men in the orchestra. Although he had not intended to remain after the program, Mr. Hadley has been induced to remain until Aug. 6 to conduct a repetition of the program at the annual Bohemian Club Concert, Tivoli Opera House.

Francesca Zarad Having Much Success on Western Tour

Francesca Zarad, French operatic soprano, who is touring in the Northwest, has had recently three remarkable successful appearances in recital and concert. Early in July, Mme. Zarad was heard in recital in the University Auditorium, being received with much applause. On July 21, Mme. Zarad was soloist in the Stadium at Tacoma, Wash., with the Orpheus Club, John M. Spargur, conductor, and on July 23, she was heard in recital in the Auditorium at Bellingham, Wash., on both occasions being given an ovation. On July 29, Mme. Zarad gave a recital in Marquette, Mich., and repeated the successes she had had in the states further west.

Thelma Given Summering in Primitive Taos



Thelma Given, the American Violinist, With a Friend in Taos, N. M.

Thelma Given, the young violinist, is summering in primitive fashion at Taos, N. M., in the picturesque country north of Santa Fe. She is devoting long periods of practice to her art when she is not taking photographs like the one shown above, or else riding the splendid horses belonging to the Forestry Service, as riding is one of the favorite exercises prescribed by foremost teachers of violin to strengthen the fingers.

LIMA, OHIO.—A new two manual Pilcher organ is being installed in Temple Beth El here to replace the one destroyed in the recent fire. The new instrument is larger than the old one, and the choir loft is altered to conform to modern conditions. Ray Heffner is the organist.

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NEW YORK, AUGUST 14, 1920

LESSONS OF THE ORGANISTS' CONVENTION

An event in general of widespread musical interest, the annual convention of the National Association of American Organists, which closed last week, was distinguished by two features in particular; one, the combination of its forces in practical fashion with the organ builders; the other, the devotion of nearly one whole day out of the four to the demonstration of the organ's possibilities as concerned with the motion pictures. Both of these features received a stronger emphasis than at any of the previous conventions; and each has its own particular bearing as a welcome sign of the times.

Owing, no doubt, to a great extent, to his intimate and necessary connection for centuries with the church, that great factor of conservatism, the organist has headed the conservative (not to say reactionary) element among musicians. Cloistered from the press of modern life; surrounded often by every influence that militated against the instinct of self-advertisement; exerting personal pressure often tremendous but oftener unsuspected by himself, the average organist has indeed, "along the cool, sequestered vale of life," maintained the even tenor of his way. He has, in many cases, developed the defects of his qualities; he has often become reactionary, scornful of all art save that limited by his own horizon; virile life has frequently left him behind. Nor have women organists invariably purified the politics into which they have entered, any more than they have always widened their men-colleagues' outlook either on life or on art.

But time has changed all these things, and enormously for the better. The rough hand of life has

pulled aside the curtain, but it has let in the light. The organist has learned that there is other art than that which he knows best; he has come to realize, for example, that the man who builds his organ for him is neither a mere mechanic nor a materialistic "shark." He appreciates fully, nowadays, that an organ builder may be an artist, in his way as great as the architect of a cathedral; and, not only marveling at, but understanding and appreciating the value of modern scientific devices as adding tonal beauty, the organist is glad to co-operate with the man who makes his own art more beautiful and extends its influence much further.

So, also, have matters fared with the organist who has dared to dissociate himself from that most beautiful, most elevating companionship with the church, and associated himself deliberately with the secular side of the art, as shown in particular in the moving picture theater. He is no longer regarded as one who has betrayed the sacred name of music for the thirty pieces of the great salary. It is recognized to the full, and by none more generously than by his brother the church organist, that the man who places his high skill at the service of the public in adding the beauty of music to the beauty of pictorial art has a great mission. It is now fully realized that the influence of good music, so played, may exercise over the masses who may and often do avoid the churches. A Saint-Saëns sitting at the keyboard of a Madeleine is not necessarily a nobler sight than a Depew, a Maitland or a Swinnen adding his interpretation and his improvisatory skill to the beauty of a picture of noble theme and artistic development. Would that such were oftener united!

The organist has seen a great light; and that he is following it promptly and with a fine freedom from petty jealousy, the recent convention in New York City showed anew.

"NOBLESSE OBLIGE"

Once upon a time they called the Metropolitan a "Faustspielhaus" on account of the plethoric doses of Gounod administered its patrons. And yet in those days there were periodic performances of Mozart, with "ideal casts"—a phrase for good reasons unfamiliar to contemporary ears. "Don Giovanni" and "Le Nozze di Figaro" were customary and frequent experiences in spite of the abounding diet of "Faust" and "Romeo." In those days there was much less talk of the world supremacy of the Metropolitan than there is now and a much more interesting repertoire. At present Puccini has supplanted Gounod's domination. The king is dead, long live the king, as it were! But Mozart, who was an adjunct of the Gounod hegemony, has passed into the silences. And the Metropolitan, with its illimitable resources and its pretensions of world leadership, shrugs its shoulders and lets it go at that. It has not the singers for Mozart and frankly admits it. But it makes no move to secure any, though they must be somewhere. In other establishments "Don Giovanni," "Figaro," "Magic Flute" and the "Seraglio" have not fallen utterly into discard.

As it is with Mozart, so it is with Gluck. The production of "Orfeo" ten years since was one of Toscanini's lasting monuments. The supreme beauty of the production, the serene sublimity of this hallowed masterwork awed even those to whom the chastities of the purest classic art meant little in themselves. But "Orfeo" belonged at the Metropolitan by virtue of its grandeur and irrespective of the tastes of the vulgar herd. So it does still.

It is gone, however, and there is no promise of a restoration. Why not? "Orfeo" is not so difficult to cast as the "Iphigenies," "Alceste" or "Armide." Given a capable *Orfeo* and the rest will take care of itself. It seems to us that the part would lie well in the voice and capabilities of Mme. Matzenauer. It would not be necessary to give eight or ten performances of the work a season. Three or four might serve the purpose. Certainly there are enough serious musicians and music-lovers in New York to provide attendance for this number of representations. The production of such a masterpiece is an obligation the Metropolitan owes to its prestige. The names of Mozart and Gluck are inscribed on the proscenium above the stage. As things stand they amount to inverse symbolism and hollow mockery.

It is explained that the gift of \$250,000 for a permanent music department at the Cleveland Museum of Art was made anonymously. If the check had been for \$250, instead, the donor very modestly would have admitted being public spirited, as he handed out the autographed portraits.

Isn't it high time for folks to make up their minds whether they're going to refuse to listen to Chopin or Tchaikovsky this year, according to the Russian or Polish trend of their sympathies?

PERSONALITIES



Olive Nevin and Her Manager "Roycrofting"

Olive Nevin, the Pittsburgh soprano, says there is one time in the year when she "really relaxes and forgets all about everything worrisome," and that is when she goes up to the annual convention of the Roycrofters and Philistines at East Aurora, N. Y. To quote her further: "This year we had an especially hilarious time, and introduced a new feature" that is to be an annual one hereafter. This was no less than a vaudeville show at the end of the week, imitating and burlesquing the different speakers. The picture shows Miss Nevin (at the right) and her manager, Lucille Drummonds, whose was the "vaudeville" idea.

Patton—A daughter, to be called Jessie Norva Patton, was born on July 13, to Mr. and Mrs. Frederic H. Patton. Mr. Patton is well known as a bass singer.

Jordan—Mary Jordan, the contralto, was the only musician on the program of the second annual convention of the New York County organization of the American Legion, at the Hotel Pennsylvania, on Wednesday, July 28. By special arrangement with her manager, Loudon Charlton, Miss Jordan sang "The Star-Spangled Banner."

Viafora—Gianni Viafora, cartoonist well known to readers of *MUSICAL AMERICA* and other publications, will spend August at Long Lake, Hamilton County, New York, accompanied by his wife, who, as Mme. Gina Ciaparelli-Viafora, vocal teacher and singer, is equally celebrated. Mme. Viafora will reopen her New York studio on Monday, Sept. 13.

Pascova—Carmen Pascova, who sang "O Mio Fernando," from "La Favorita," at the Stadium last week, is musical both by heredity and environment. A relative of Felix Mendelssohn, the composer, she is a daughter of Elise Wiedermann, who created the part of Elsa at Drury Lane; and of Carl Pinschof, who, with Goldmark and Mottl, founded the first "Wagnerverein" in Vienna.

Fremstad—Olive Fremstad, the great dramatic soprano, has been asked by Fortune Gallo, the impresario, to sing the part of *Salome* at his projected revival of that opera during his forthcoming four weeks' season in New York. It will be recalled, in this connection, that Mme. Fremstad created the part at the initial and single production of "Salome" at the Metropolitan in 1907, under the Conried régime.

Fontrese—"Water, water everywhere," must be the slogan of Marguerite Fontrese, soprano, for twice in one week we hear of her "wet" experiences. From one perfectly good source we learn that her favorite summer exercise is bicycle riding, followed by a dip in the "briny deep"; and from another that she sang Cadman's "Spring Song of the Robin Woman," pluckily through to the end at the Stadium recently, in a downfall of rain.

Heyman—Sir Henry Heyman, known not only in San Francisco, but over the entire Pacific Coast, as a gifted musician, is spending his vacation in Southern California. A recent article by the music editor of the *Los Angeles Times*, after eulogizing him as a musician, says, "You might know that he was born in San Francisco, even though he seems like a cosmopolite, because he sat through two perfectly good earthquakes and never even stopped ordering luncheon."

Scott—Cyril Scott, the English composer, who will be in this country next season, had an amusing experience with a palmist recently. The pythonesse gazed long into his hand and then told him forcefully: "You are a composer. There is wonderful inspiration in your hand. But I warn you not to let it dog the footsteps of these modern composers, like Cyril Scott, who have lost all sense of real music. Be true to yourself." Mr. Scott has been pondering ever since how to combat this fearful modern tendency, which according to the seeress he exerts over himself!



Dear Cantus Firmus:

It is disgraceful dear, Cantus Firmus, the way beautiful music is being converted into vulgar impossible jazz, when Grieg's immortal Peer Gynt is printed on a program Peter Gink it is time for all music lovers to rebel against this outrageous profanity. I refer to a certain C. P. Jr. who had a letter printed in your columns a few weeks ago and agree with him that converting Puccini's and Grieg's music into low rag time is an act of great ignorance and I think Puccini who is living at Lugano would not thank the musicians who executed the lovely "Un bel Di vedremo" as a popular two-step.

E. C.
Cleveland, Ohio.

The Musical Cow Again

By HARVEY B. GAUL

LAURINDA the lacteal lady has shown up again. Who is Laurinda? She is the cow who responds to music. Laurinda, under one name or another, has been located in every county in the country; from Portland, Maine, to the other Portland, she has been heard from, and every time it is the same story. It is the favorite yarn of the cross-roads stove league. This time, however, Laurinda has given herself a new slant and a new yield.

Down in Westmoreland County, thirty miles from Pittsburgh, where the bosky dells furnish delicious pasturage for this particular bossy, there lives a hyphe-nated American, known as a gentleman-farmer, who is known at the village post-office as John Leighty. Said John is the owner of the unbelievable bovine. John says that "music hath charms to soothe the savage breast" and it also has charms to soothe the kicking cowlet, providing it is the right kind of music. And he knows, take it from him.

It seems that Laurinda is a pure-blooded descendant of the lineage of Holstein, and like other aristocrats, she is temperamental to an extreme. She did not care for the process known as milking; in fact like ladies of Mr. Florenz Ziegfeld's famous Beauty Chorus, she kicked. It was no unusual thing for her to have one hoof pointed toward one o'clock. She preferred it that way. As to the milk pail, Hey, diddle-diddle, the cat and the fiddle, the pail jumped over the moon! Now John Leighty is not a playful man and he resents being trifled with, and so he conceived the bright idea of using the machine that has a canine listening in front of it, as a soporific.

Here is where Mr. Leighty differed from all other gentlemen in his profession; he cranked up the phonographic flivver, and the blamed thing played "Rock of Ages." The cow got religion right then and there. She stopped being cantankerous; a look of piety swept over the bovid countenance, and she yielded "full five gallons." John says "she crossed herself with her front legs and genuflected at the tune of 'Rock of Ages,'" but it is just as well not to put too much faith in that. Just why John wasn't consistent and didn't play "There Is a Fountain" and other inspired and watery church tunes, it is something of a mystery; the cow might have produced ten gallons. Anyway, the result was so successful that John became experimental. He tried different kinds of music on Laurinda Holstein with different results. Jazz was the creme de la creme of his experiments. He tried it on the cattle and they became skittish and full of "antics"; it caused them to move about "incessantly" (and yet there are people who claim that cows are poor, dumb beasts!) He tried marches and it seems that the cows were wont to mark time, and when he tried waltzes they yielded in 3/4 time.

In all his phonographic experiments from Cowen to Bossi, it seems that Lowell Mason and "Nearer, My God to Thee" were the only ones that produced double A quality. Our Good Man John also says that bees may be taught to hive by means of the dutiful discs; that they love the drone of the machine and are prone to herd or flock, or whatever the technical word is, right plumb into the pesky cabin. John should tell Maeterlinck about this, as it is something he overlooked in his famous treatise on bees, entitled "Our Friend The Dog." Selah, I bet no bee ever went into his hut when he heard a five-and-ten-cent-store record. They give the chewing gum clerks, the hives and the rest of us prickly heat. If Sears, Roebuck ever hears of this honey making contraption, Uncle Sam will find his rural free delivery growing by leaps and bounds.

Remember, the last time you heard of this music-loving cow was down near Pittsburgh, the next time it will undoubtedly be at Bull Run. And now to quaff a beaker of butter-milk and forget the foolish season.

Pittsburgh, Pa.

A touring revue from London, which carried its own orchestra, opened at a small town. As the theater had an orchestra of its own they amalgamated. On the first night there was an awful discord, and the man in charge of the production noticed that the local musicians were playing half a tone lower than the company's orchestra.

CONTEMPORARY :: AMERICAN MUSICIANS

No. 130

C. Hugo Grimm

C. HUGO GRIMM, pianist, organist, composer, conductor, was born in Zanesville, O., Oct. 31, 1890, but at an early age moved to Cincinnati, where he still resides. Is son of Carl W. Grimm, famous musical theorist and author, from whom he received his entire musical education. At six he began study of piano, theory at twelve and organ at thirteen. At fourteen served as assistant organist to his father and at sixteen held his first organ position.



C. Hugo Grimm

At present he is organist of Reading Road Jewish Temple, since 1911, and since 1912 has con-

ducted elaborate services at Mt. Auburn Baptist Church. Has taught piano, organ and theory since 1905.

Chief work lies in composition. His published works include three cantatas, "Coming of the Anointed," "The Great Miracle" and "The Lord, Our Standard." In addition has written many solos and anthems, including an elaborate setting of the Eighteenth Psalm and a complete Sabbath morning service for synagogue.

In secular music he has had published many songs, choruses for men and women, and several works for organ. Having been associated with his father in research work, his compositions show much musical erudition besides artistic merit. His "Feast of Kol Folk," which was very successfully performed last season in Cincinnati by the Matinee Musicale Club is based on Hindoo modes. His sacred song, "Awake, Thou Wintry Earth," was awarded the hundred-dollar song prize at the Ohio Music Teachers' Association convention in June of this year.

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"What's the matter?" whispered the producer to the local orchestra leader. "Your men are playing half a tone lower than the others."

"Sure they are," said the leader. "That's the only way we can let the audience know that we've got two orchestras!"

Echoed from the Organists' Convention: The scene is a restaurant; the diners are organists and one other.

Frivolous Representative of M. A.: Oh, look at that couple shimmying!

Clergyman, to right: David danced before the ark, my dear young lady. (F. R. crushed.)

College Professor, to left: Yes, but he didn't shimmy, did he?

Whereas one perceives that an organist may indeed be a regular fellow.

C. P.

Arthur Shattuck to Tour Again Next Season

MILWAUKEE, Wis., Aug. 3.—Arthur Shattuck, who returns to his native country next fall after an absence of nearly two years, has been engaged for Mrs. McCoy's Artist series in Erie, Pa., his third engagement in that city in three seasons. Mr. Shattuck's tour, which will open in Minneapolis and St. Paul early December, when he is to play with Minneapolis Symphony, is again under the management of Margaret Rice, the Milwaukee concert manager. Next season's bookings as already completed, will present Mr. Shattuck as soloist with nearly all of the great orchestras and in the recital courses in most of the important cities in the country.

Ernest Davis Sings in Boulder, Col.

BOULDER, COL., Aug. 2.—Among the outstanding features of the Boulder Chautauqua was the recital given by Ernest Davis, baritone. Mr. Davis's singing was equally admired because of its tonal beauty and because of his enunciation. The audience was appreciative, demanding numerous encores. The accompaniments were played by Mrs. Davis in a praiseworthy manner.

New York to Hear Clara Clemens in Concert Next Year



Clara Clemens-Gabrilowitsch, Mezzo-Soprano, and Her Daughter, Nina

The accompanying snapshot shows Clara Clemens, with small daughter plus hairbow, whose recent illness caused postponement of passage for her husband, Ossip Gabrilowitsch, who sailed for Europe recently. Mme. Clemens, who on occasion of her Aeolian Hall debut in November, 1916, established a reputation for herself with the American concert-going public, and who has appeared with equal success many times since, will be heard in recital in New York, during the coming season.

Stravinsky Provides Savor of London's Week

Ballet Version of "Rossignol" Proves Only Qualified Success Despite Beauty of Score—Ansermet, Matisse and Massine, the Creators—Ansermet Offers Brilliant Program of Newer Works by Russian—"L'Histoire du Soldat" Most Exhilarating of Offerings—London String Quartet Ends Season—Promenade Concerts Promise Numerous Novelties

By EDWIN EVANS

LONDON, July 23.—Stravinsky is the topic of the week. It began with the new ballet version of his "Rossignol," but Ernest Ansermet's chamber-concert of Stravinsky's recent compositions brought it to a head. The new ballet is only a qualified success, but that is not Stravinsky's fault, for the music has benefited by its conversion into the symphonic poem which is the basis of the ballet. Most of the excisions have been made in that portion of the opera which was first written, chiefly in the first act. It is well known that after composing this music he put the work by for several years, during which his method became completely transformed so that there was no unity of style between this act and the rest of the opera. It was all very well for apologists to explain that the earlier music suited the scene in which the Nightingale is in her natural surroundings, and the later that in which she is the guest of a highly sophisticated Court, but, of course, everybody knew that the composer had not purposely interrupted his work in order to allow his style to become more sophisticated. The work now has unity. It hangs together much better than it did in its operatic form, and when those who liked the opera complain that they miss some of their favorite bits, they are unconsciously admitting that they can follow Stravinsky up to a point and no farther. The orchestration has also been completely revised. No doubt Stravinsky began merely with the intention of incorporating the vocal parts in the orchestra, but meanwhile his ideas of instrumentation have changed and he is not the man to do a revision by halves. The score is now more in keeping with his present style, which means, of course, that the responsibilities of the individual player are increased, for he has grown very fastidious concerning any note which has not its full value of effect. He was never much given to padding his orchestration, but in these days he has become almost fanatical in avoiding it. M. Ansermet is so thoroughly in sympathy with his friend's intentions that the performance could not have been in better hands. Orchestrationally, it was perfect.

The scenery and costumes, designed by Henri Matisse were surprisingly sober and classical for a painter of his proclivities. It is the first work he has done for the stage, and my own impression, though I preserve an open mind, is that he has underestimated the glare and used a more delicate color scheme than shows to advantage under theatrical conditions. In the abstract, the effect of this color scheme is beautiful in its quiet refinement, but from the practical point of view of the stage, it is a little tame.

I have purposely left the choreography to the last because that is the element which has caused the production to be only moderately successful. It is not for lack of invention, for Massine has surpassed himself in novel movements. It is rather this excess which militates against the effect. It may be Chinese, but is certainly not Hans Andersen. The Chinese warriors perform evolutions not unlike those of acrobats in a Risley act. Mme. Karsavina herself did wonders with ungrateful choreographic ma-

terial. Speaking generally, the virile character of this new choreography gives few opportunities for the qualities of a ballerina. That is one of its weaknesses, and in this production one felt that the compensations were not adequate. The outcome is that a large portion of the press treated the production as a work of grotesque humor, whereas its three creators, Stravinsky, Matisse and Massine, are thoroughly in earnest. Nevertheless, as a curiosity it is welcome.

Newer Stravinsky Works

The Stravinsky concert was of greater interest. The program consisted of the three pieces for string quartet (1914), the Pribautki songs (1914), three pieces for clarinet (1919), the "Cat's Lullabies" (1915-1916), and seven fragments from "L'Histoire du Soldat" (1918), a novel work requiring for full performance a narrator to tell the story, actors to mime the episodes in dumb show, and a chamber orchestra, placed on the stage and consisting of violin, clarinet, cornet, bassoon, double-bass, trombone and drums. The singer was Olga Haley, than whom no better choice could be made for such intriguing music, the solo violinist was Jelly D'Aramy, who rose splendidly to the occasion; the string quartet was the Philharmonic; the clarinet pieces were magnificently played by Haydn Draper, and the other players were soloists from the Covent Garden Opera. Special mention should be made of V. A. Watson, the double-bass, who is a great artist in a sphere that seldom meets with public recognition. M. Ansermet spared no trouble in rehearsing and opened the proceedings with some very illuminating remarks upon the aesthetics of this new musical movement. The whole thing was a great success. Not only was the hall crowded to suffocation, but practically all the well-known people of the musical and artistic sets were present.

It was a valuable experience to hear this music by itself, undisturbed by other compositions opposed to it in principle. Its disconcerting effect was thus less pronounced, and only those numbers which, by their own form, provoked comparison with more familiar music, failed to make the effect the composer intended. The most interesting portion of the program was the music from "L'Histoire du Soldat," which is astonishingly exhilarating. But that almost goes without saying, for those least in sympathy with Stravinsky have never been able to charge him with having written a dull score. This one, coming at the end of a long program was more than usually exciting.

The London String Quartet has concluded its season with a performance of Beethoven's Septet, McEwen's "Biscay" Quartet, and a suite for wind instruments by Charles Lefebvre which was contributed to the program by the London Wind Quintet, a remarkably efficient combination which ought to be heard more often than it is. The quartet now leaves for America where it will be heard in September.

The Promenade Concerts, which are to open Aug. 14, promise us as usual an interesting array of works either entirely new, or new to London. First performances are to be given to works of da Parma, Dorlay, Phillips, Ronald, Gibbs, Fogg, Bax, Bowen, Howells, Laurence and Palmgren.

A Busoni pupil, Francesco Ticciati,

gave his first piano recital yesterday, and made a very good impression, although his transitions between different degrees of tone-volume were generally too abrupt for a broad reading. This was particularly noticeable in the "Appassionata" and in some of the Chopin pieces. But he has a very agreeable pianissimo which was very welcome in the slow movement of Mozart's C Minor Sonata.

Harold Land Scores in Concert at Norfolk, Conn.

NORFOLK, CONN., Aug. 2.—A program which won several repetitions and eight encores was given by Harold Land, baritone, at the Norfolk Golf Club on July 24. Among the songs featured were familiar ones of Burleigh, Homer, Ware, Lacey Huhn, Gartlan, Foster and Strickland. The songs which Mr. Land was obliged to repeat were McGill's "Duna," Gartlan's "The Lilac Tree" and Burleigh's "Hard Trials."



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AUGUSTA CHORAL SOCIETY HEARD IN FIRST CONCERT

Organization Sponsored by Woman's Club Has Auspicious Opening Program

AUGUSTA, GA., Aug. 1.—The Augusta Choral Society, an organization formed by the Woman's Club of this city early in the spring, at which time John P. Muller was elected president and Samuel T. Battle, director, gave its first concert, recently at Tubman School Auditorium before a large audience. The two numbers presented were Ethelbert Nevin's "Quest" and a "Choral Fantasia" arrangement of Gounod's "Faust" by Page. They were done in a most creditable manner, showing the fact that not only Augusta blessed with vocal talent of a high order but that they are most luckily possessed of a director who is capable of whipping raw material into splendid shape in a short space of time.

"The Quest," which requires intelligent interpretation, offers excellent opportunity for the display of good voices under competent direction, and contains some very beautiful double choruses, was handled in a very artistic manner and brought forth continued and loud applause, the demand being so insistent following the finale that an encore was granted, the final chorus being repeated.

The soloists were: Irma Cooper, soprano; Earl Tyler De Loach, tenor; John Mulheim, baritone, and Margaret Battle, soprano. Gretchen Bredenberg was accompanist.

Jessie MASTERS



The All-American Contralto

The Augusta Herald:—Miss Masters has a beautiful, rich, warm contralto voice and delightful personality. Her singing gave unqualified pleasure.

Greenville, S. C., News:—One and all were delighted with the beauty and volume of her voice, with her high artistic attainments and her sure and delicate interpretations.

The Piedmont, Greenville, S. C.:—Miss Masters delighted her audience with her every number. A lovely young woman with a personality at once charming, the singer had a voice rich in its contralto sweetness. She is a most gifted vocalist. Her rich contralto went right to the hearts of her audience. All music lovers would be delighted with Miss Masters' singing and pleased by her attractive personality.

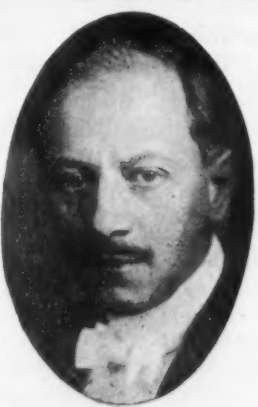
The Washington Post:—Miss Masters' voice is particularly mellow, even and sweet throughout.

The Philadelphia Record:—An unusual contralto voice.

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Cole's "Pilgrims' Ode", Worthy Achievement

Cantata, "Rock of Liberty," by American Composer, to Poem of Abbie Farwell Brown, an Impressive Work — Offers Excellent Vehicles for Chorus and Soloists—Its Graceful Dedication to Arthur P. Schmidt

COMMEMORATING the arrival in 1620 of the Pilgrim Fathers on a "barren and rock-bound coast," we will this year celebrate a Tercentenary in their honor. From Maine to California American men, women and children will take part in events designed to recall to the minds of present-day inhabitants of this land the coming of that little band of courageous people, who gave up their homes in England that they might escape intolerance and the persecution that British rule was spending on them, because they wished to worship the Almighty according to their own manner. (There is more than a chuckle I think, in the realization of the fact that they who came here to avoid intolerance, have the distinction of having become the most intensely intolerant people in the world. If you doubt this, go into New England to-day, search out some of their descendants and you will agree with me.) But that is of no importance in our present consideration. We are concerned with a work that has been writ-

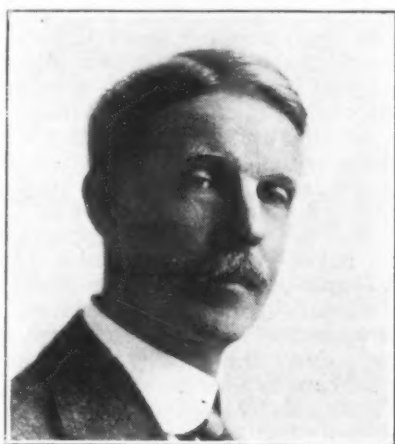


Photo 1920 by Moffett, Chicago



Rossetter G. Cole, Composer, and Abbie Farwell Brown, Poet, Who Have Combined in a New Pilgrim Ode, "The Rock of Liberty"

ten by two Americans, a Pilgrim Ode entitled "The Rock of Liberty," which will be performed doubtlessly a number of times this year, when the Pilgrim doings begin.

Rossetter G. Cole of Chicago, a composer highly esteemed in our musical life, has done the music, a setting of a poem by Abbie Farwell Brown of Boston. The work is in the form of a cantata for chorus of mixed voices, soprano, tenor and bass solo voices and piano. I imagine it will be available with orchestra, for Mr. Cole scores most effectively and a choral work like this ode will without doubt be again as impressive with instrumental support.

"Slowly and solemnly" is the tempo indication of the instrumental prelude, C

Minor, 4/4 time. Its nine rugged measures give the keynote of the composition; they are broad, rough-hewn, rocky in strength and spirit and serve to put the listener in readiness for that which is to follow. The opening chorus, "Lord God of Hosts!" continues in the thematic material of the preceding prelude. The other choruses for mixed voices are "O Pilgrims in a Cockle Frail," "The Lord is my Strength," "Lord of the harvest and the toil" leading into "Sing to the Lord," "We have felled the forest and pierced the hill" and the closing Hymn of the Union "Lovely is this, the land of our abiding." For chorus of women's voices there are "The peril of the frozen wave" and "Patter, patter, in and out," one of the most charming things of its kind that we know, both in conception and in its adroit execution. The male voices have "No snarling danger in its den," a bold and straightforward piece of writing. All this choral writing, whether for mixed, male or women's voices, is achieved with that fine musicianship that Mr. Cole possesses; the parts move logically and as they should. It is the kind of writing, too, that "sounds," for it is built on a solid foundation, without any deviations through a desire to be unusual. There is mastery in the fugue writing in "O Liberty! The cornerstone of a greater hope." For the solo voices Mr. Cole has also done well: In the opening measures of "O Rolling Waste of Unimagined Ocean," for bass voice Mr. Cole announces a motif, that he employs several times again, notably in the soprano solo "O Waves that Did Divide," the reason being that the texts of these two solos deal with the vision "O Waves that Do Divide" and the fulfillment of the vision "O Waves That Did Divide." Curiously enough the motif in melody and harmony stems from César Franck's great Symphony in D Minor! Another fine solo for bass is "Come, let us build a temple to God," a sturdy movement in D Minor, 3/4 time. "We who have challenged fate" sung by *The Captain* is the first solo for tenor, a very beautiful one, too, in which the composer uses skillfully the Franckian motif against the solo voice; later the tenor sings the alarm, "Daughters of Men, Arise!" into which is woven the chorus for mixed voices "Pray God for strength," and the following solo "Arise, O Glorious Land," a melodic rhapsody of powerful quality. Then there are recitative bits for this solo voice that are stirring in their relation to the whole number, which alternates between passages for mixed chorus and solo tenor. There is the one solo for soprano, "O waves that did divide," a really lovely one, true in feeling and expressed with a delightful musical purity.

The idiom of this music I have purposely avoided touching on thus far. I think the composer will bear me out,

when I say that his mind was not concerned with modernity or the opposite of it when he wrote the work. He set out to express in music his text, to present in festive manner the achievement of those who came to this country and on whose early building our government has been erected and this country made a world power. The music has an abundance of good melody. At times it may not be startlingly original; but it is as a whole an achievement that Mr. Cole may look to with pride.

The poem of Miss Brown is worthy, too, of some praise, though more than once it is wooden, where it might so easily have been plastic.

Dedicated to Schmidt

I was interested and delighted in seeing this dedication on the score: "To Mr. Arthur P. Schmidt, in deep appreciation of his great service to the cause of American music." I call that dedication deserved. For do we not always recall with deep pleasure that it was this veteran Boston publisher, who back in the eighties saw the big talent of George Chadwick, Mrs. Beach and Arthur Foote, when they were names in Boston that meant no more than thousands of other musicians, who had not done anything to lift them on to the road to eminence; in short, they had not "arrived." It was Mr. Schmidt who helped them to "arrive." He has in all the years between then and now continued helping other young composers. The American composer has had, and has, in him a staunch friend. I am glad Mr. Cole acknowledged it publicly in so graceful a manner.

A. WALTER KRAMER.

* "THE ROCK OF LIBERTY." A Pilgrim Ode. Poem by Abbie Farwell Brown. Music by Rossetter G. Cole, Op. 36. (Boston-New York: Arthur P. Schmidt Co.)

HARTFORD, CONN., HEARS FIRST OPEN AIR OPERA

Verdi's "Aida" Given With a Cast of Distinguished Soloists from the Metropolitan

HARTFORD, CONN., Aug. 3.—The first open-air performance of opera ever given in Hartford was that of "Aida," which was recently produced by the New England Opera Association.

The cast included Francesca Peralta as Aida, Jeanne Gordon as Amneris, Hipolito Lazaro as Radames and Greek Evans as Amonasro, all of whom did excellent work. Miss Peralta's "Ritorna Vincitor" was superbly given, and in the duet with Miss Gordon in the second act she rose to great dramatic heights. Miss Gordon's performance was well sustained all through dramatically and her singing was excellent in every respect. Mr. Lazaro sang the "Celeste Aida" in a manner which caused the audience to interrupt the performance with applause.

T. E. C.

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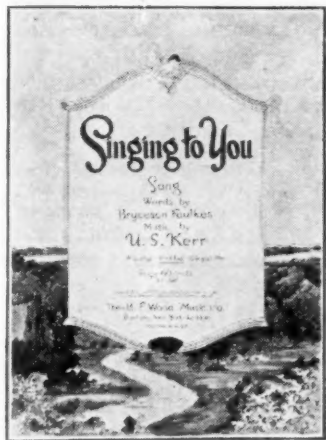
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A♭ (c-e♭ [g]) B♭ (d-f [a]) C (e-g [b])

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I am holding your hand in the dawn and the dew,
Singing to you, singing to you!
May God give you skies that are radiant and blue,
And the red of the rose with no shadow to rue,
So am I singing to you.



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BOOKS VIEWED AND REVIEWED

WE have with us this evening, as the toastmasters say, two new books on the subject of bringing out a love for music in the young—or putting it into them, according as the reader holds or disputes the theory that everybody is naturally musical. Behold therefore, "Putting Young America in Tune,"* by Henriette Weber, and "Music Appreciation for Little Children,**" The latter is published by the Educational Department of the Victor Talking Company, and compiled, as we are told in a preface by Frances Elliott Clark, by the same. Edith Rhetts, Grace Barr, Margaret Streeter, Grazella Puliver, Mabel Rich and the Messrs. S. Dana Townsend and Raymond Brite, are mentioned especially by Mrs. Clark as having contributed thereto. The result is an exquisitely illustrated little volume, as useful as it is pretty, and quite certain, if it is used by teachers or parents as a basis for music study to initiate the child into that wonder-world of which music alone holds the key, not only quickly but delightfully. The classics are not "brought down to the child," (may Heaven forbid) but the child is taken by easy steps to a mine of musical knowledge in which it may happily dig its own diamonds.

As for the other book,** also well worth-while, though in another fashion, Henriette Weber's enthusiasm for putting Young America in tune leads her once or twice beyond the practical; as when she suggests, in her chapter on "Moral Influence," that "if Johnny refuses to run on an errand for mother, play a Sousa march or something else zippy for him on the piano or phonograph. At once it will 'energize' him, and send him flying along the street with impetuous eagerness to be of service." We have, it is true, advanced a long way of late in child training, musical and other. But even in A. D. 1920, the busy mother is likely to prefer old-fashioned methods, not to be coarsely elucidated here, of stimulating impetuous eagerness to obey on the part of Johnny, as being distinctly more efficient than turning on a record or playing a Sousa march. Blessed are the

enthusiasts, for they shall add to the gaiety of nations; but, as the Aeolian Hall man remarked after shifting his fourteenth piano, "This here music-thing can be carried too far."

In the main, however, the book holds many suggestions that should prove useful to parents in the bending of the Young America twig so as to incline the tree musically. Co-operation with the teacher, for instance; making the home literally musical by keeping the piano in tune; the cultivation of good manners in listening to music; how to make music a family affair, a joy and a recreation for all instead of a half-hour's purgatory for one, as was the older manner; these topics are all elucidated clearly, interestingly, and practically.

*"Putting Young America in Tune." By Henriette Weber. Chicago: F. J. Drake & Co. Cloth. Pp. 203.

**"Music Appreciation for Little Children." Educational Department of the Victor Talking Co.: Camden, N. J. Cloth. Pp. 175.

Issued less for the workers along community music lines than to inform the public in general on its various phases, but of equal interest to both, is the pamphlet on "Community Music,"* compiled by the Bureau of Community Music, and published by Community Service, Inc. The little book contains many most valuable suggestions for the development of this branch of America's musical growth; and particular attention may be called to the introduction by P. W. Dykema, chairman of the Department of Public School Music in the University of Wisconsin, as giving a forecast of the excellent good sense with which the subject is approached.

Mr. Dykema comments on the origin of community singing, the tremendous significance it gained from being invoked as a great patriotic force. With the close of war came a certain reaction. Musicians who had given, as he says, "not only of themselves, their money and their talents, but also—what in many cases was hardest of all—apparently abandoned their standards of

taste and acquiesced in the use of music which but a short time before had received their severest criticism," said, many of them, "Let us now return to sanity and good taste. During the war we let down the bars in the singing of popular music. Let us hasten to put up the barriers that we may keep out this motley horde of cheap songs."

"No one who cares for music; no one who cares for the welfare of our country—and the ideals of the two are closely related—can turn a deaf ear to such statements," says the writer of the preface; and the many questions thus raised are set forth, accordingly, by him. "Those who have compiled this booklet are not trying to dictate any set plan of action," he adds; "they are studying conditions. They hope, believe, and are sincerely desirous that gradually, as the movement continues, people will welcome the better type of music. This illuminating booklet gives their best thought up to the present time." And it surely is, as he calls it, "worthy the serious consideration of all who love America, who love music, and who wish to see America served through music."

Chapter I, on How to Organize a Community for the Development of Community Music, is a practical, complete analysis of the assets to be considered in reckoning up a community, large or small, for this purpose, and would be invaluable either to amateurs or beginners in such work. A chapter on The Program sets forth the functions of community music and its various cultural mediums—community orchestras, bands and operas, pageants, community choruses, recitals and glee clubs are thus successively considered. Chapters on Training Schools for Volunteer Song Leaders, Song Leading, The Selection of Songs, Song Sheets and Slides and on Cultural Values follow; making a book that should not be overlooked by anyone interested in the subject of community music, whether he or she plans to become a song-leader or not.

*"Community Music." Compiled by the Bureau of Community Music. New York: Community Service, Inc. Paper. Pp. 101.

They do say that when a Californian dies and goes to Heaven, the first thing he does is to compare its climate unfavorably with that of his native state; and perhaps it is because Nature has done by the Californian musicians so well that they are such a good-looking, cheerful-faced group of people. At any rate, that is the impression one gets of the pictures with which the publishers of "Who's Who in Music in California" have profusely illustrated their book, which illustrating is a thoroughly go-ahead idea, by the way, adding tremendously to the interest of the book, and taking it at once out of the directory class. Its aims, say the publishers of the volume, who are also the publishers of *The Pacific Coast Musician*, is to present the records of the more progressive musicians of California. There they are, accordingly; and in a most attractive form. The book is edited by W. Francis Gates, author of several books on musical subjects.

*"Who's Who in Music in California." Edited by W. Francis Gates. Los Angeles: Colby and Prybil. Cloth. Pp. 151.

Practical and comprehensive course is offered to the music supervisor and teacher in the short volume on "School Music" by Karl Wilson Gehrken. The somewhat irrelevant details which seem to obsess the ordinary finikin writer who devotes his literary efforts to the exposition of music in the schools are avoided here, and in his short volume Mr. Gehrken has laid down the broad outlines and visions which should influence the musical instructor of children. Besides a glance at the various study schedules of the grammar and high school grades, the author has devoted several chapters to the all absorbing subjects of the supervisor, school organizations and credits, discussing them in progressive spirit. At the end, a bibliography on the subject and suggestions in the way of blank forms to be used by the supervisor supplement the text. The volume possesses the worth of sincerity and authority, and supervisors will find in it an admirable code for their attitude toward the difficult subject of school teaching.

*"An Introduction to School Music Teaching." By Karl Wilson Gehrken. Boston: C. C. Burchard & Co.

Harold Morris Appears in Recital at Tarrytown, N. Y.

TARRYTOWN-ON-HUDSON, N. Y., Aug. 2.—Harold Morris, pianist, was heard in an interesting recital at Miss Mason's school, "The Castle," on the evening of July 26. Mr. Morris won deserved ap-

plause from the large audience through his artistic interpretations of a well chosen program which included Rameau-Godowsky's Tambourin, Gluck-Brahms' Gavotte, Bach-Busoni's Toccata and Fugue in D Minor, Brahms' Sonata in F Minor, Griffes' "The White Peacock"

and "The Night Winds," Chopin's Valse in C Sharp Minor, Glinka-Balakirew's "The Lark" and Weber-Godowsky's "Perpetual Motion." A group of his own works, "The Doll's Ballet" and Scherzo from his B Minor Sonata was also cordially received.

SANDBY IN FAR NORTH

'Cellist, on Tour in Denmark, Writes of Twilights and Cheering Audiences

Herman Sandby, the 'cellist, who is at present in Rorvig, Denmark, writes interestingly of his environment: "Here are a few sketches from the land of the Midnight Sun. It looks cold and the light is so white that we must squint, but in good weather, it is a fairy land. Light, color, air, do the trick. At midnight, the deserted little town of Vardo, suddenly became a land of gold and jeweled turrets; mountains turn into clouds, and clouds get the velvety folds of mountains. We sail beyond the rocky walls into the Valhalla of our forefathers, where the air is like champagne and the 'cello plays by itself.

"Between the numbers on the program, we rush to the window in the artist room, to look at the great moving picture of the heavens. In a town of 3000 inhabitants, we played three concerts in twenty-four hours, and they wanted more. They line up in the street and shout hurrah as we drive away with our friends, the Laps and their faithful reindeer. The Laps are not musical, but artistic in every other line. We take a trip with them into Finmarken to get a rest. The snow desert is a panorama. Here is peace on earth; the far-away we all long for and dream about. When we return to Hammerfest, Norway's most northern town, we feel that it is much too civilized. Tromso is the Paris of the North, and Lofoten has its gorgeous Grand Hotel, equal to the Gotham or Waldorf-Astoria. It doesn't go, however, with the rugged mountain wall, the natural castle of Lofoten, which puts Gibraltar to shame. At last we come south to moon and stars, to lights of the town, to beds that don't blush if we turn into them at midnight. We sleep—sleep; and those six weeks of midnight sun, feasting, music and dreams, seem like one great fairy-tale, too good to be true."

Jules Falk Heard Twice on the Pier at Atlantic City



Estelle Wentworth, Jules Falk and conductor J. W. F. Leman Discuss Score on the Steel Pier, Atlantic N. J.

ATLANTIC CITY, N. J., Aug. 4.—At the most popular of the soloists who appeared this season on the Steel Pier with the Leman Symphony Orchestra, Jules Falk, violinist, who has been here twice during the past month, on July with Olive Nevin, and on Aug. 1, Estelle Wentworth, soprano.

Mr. Falk has gone for a motor trip through the Adirondacks and will main out of sight in the North Woods a month, resuming his concert activities early in September.

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Giving Youth a Love of Music

Crying Need for Performance of Music which Will Implant Feeling of Beauty in Young—Youth Having No Standards Is Impartial—Beginning with the Moderns and Working Back to the Classics

By GUY MAIER

BOSTON, Aug. 8.—We in America are only just beginning to realize the importance of training our children and young people to listen to good music; to listen joyfully, with keen ears, and with wide-opened, unprejudiced minds. The time has passed when parents considered that their children knew something of music if they were able to play a few pieces, more or less mechanically by memory. They have found out that to love the sound of music, to really enjoy hearing it is quite another thing. Until recently our young people played the piano in exactly the same way that high school students translate Caesar's "Commentaries" or Cicero's "Orations." They make of these superb classics a hopeless mess of incoherent words, with occasionally a tolerably grammatical sentence; but as to gaining even the slightest understanding of the sense of a paragraph (much less of a chapter) or of any appreciation of the style or of the beauty of the work, that is not to be thought of. The time has arrived now when we must enter upon a systematic campaign of teaching the young how to get from the music they hear, or the serious literature they read, something that is comprehensible and tangible, and something that will really stimulate their imaginations. What we need in America is not more bad performers, but more intelligent listeners.

And it is extremely important to begin with the children as early in their lives as possible. One cannot take a youngster to the ordinary serious concert, because the music at such an affair is for the most part baffling to him. It is too impersonal, often too long and too poorly arranged for his needs. The first concert or recital which a child hears makes a lasting impression upon him. Either (and usually) he is bored or irritated, in which case he remembers the event with an abiding dislike for many years, or (and very seldom) he is amused and interested and wants to go again.

The crying need now is for the performance of music, informally or in recitals, which young people can comprehend, which will intrigue and incite them to want more, and which at the same time will unconsciously implant within them an incipient and enduring feeling for beauty. Who of us could prophesy the richness of the harvest if such a seed were sown early in the lives of our youth?

Youth Is Impartial

But the mistake is almost invariably made of playing "down" to the youngsters, of performing silly, spineless, banal music to them, with the idea that it must be "simple." Far from it! Actual experience has proven that young people are capable of enjoying and understanding music of an extremely complicated nature. The writer has found that in the case of many modern pieces the youngsters grasped much more quickly than the adults, the idiom, the subtlety, the meaning of the music. Youth has no standards, therefore it can judge impartially everything it hears. Age has its prejudices, its criteria, its precedents. Youth being unschooled, is revolutionary. Nothing surprises it, and it can seldom be deceived. If the composer has something to say you can be sure that the children will understand him, whatever his

medium may be. The better the work (whether it be old or new) the more the youthful audience will enjoy it—always granted, of course, that the hearers are given definite clues as to its meaning.

Dallas Lore Sharp, in the *Atlantic Monthly*, in speaking of the kind of books his growing boys enjoyed reading, shows how the lads, all under ten years of age, were thrilled by Ballard's translation of Virgil's "Aeneid," by Homer's "Iliad," by the "Frogs" of Aristophanes, by "Tanglewood Tales," the "Wonder Book" and countless other serious works. Moreover, such reading (done in the summer time) was unsuspected by these boys of being less fun and excitement than any sort of outdoor play. The writer has found that there is almost no short musical composition which young people cannot enjoy and understand if they are properly prepared before hearing it. Bach can be made fascinating to them, once they know what you and he are about. They adore the songs of Schubert, and find most of Chopin positively exciting. Give them a little help and then tell them to let their imaginations run rampant—and you will have a most grateful audience.

It is the purpose of this little article to speak of a few of the modern works which invariably interest young audiences. The writer believes that musical listening ought to be taught in the same way that history (when it is taught best) should be taught. That is, to begin with the present state of things and to work backward over the years. He is opposed to training the youth first to listen to Schumann, Schubert, Beethoven, etc., since these older composers wrote in a less personal, less colorful style than those of the present. Color always attracts the young—their relations to the world are vitally personal—and to appeal to them one must be almost angularly direct. They care not a whit for the development, or for the technical analyses of the works to which they listen. All of that simply does not come straight enough "from the shoulder" for them.

The Works They Like

Short and rhythmically well defined pieces (no matter how complex) they will digest with avidity. They enjoy works like Goossens' "Kaleidoscope" (especially the "Punch and Judy Show," "The Ghost Story," "The Old Organ Grinder" and "The Music Box"); Casella's delightfully cacophonous suite (four hands), "Pupazzetti," Stravinsky's latest four-hand pieces ("Andante," "Balalaika," "Galop," etc.); Lord Berner's three curious "Funeral Marches" and Erik Satie's ballet "Parade"—all of which are examples of extreme music.

On the other hand, if one is expert at giving a running commentary as one plays, Debussy's "La Boîte à Joux" (revised and shortened), De Severac's "Le Soldat à Plomb," or a much abbreviated version of Humperdinck's "Haensel and Gretel," can be made almost as engrossing to them as a "movie." They love, too, Florent Schmitt's charming suite called "A Week with the Elf, Close-your-eye," of which the upper portion is very cleverly written on five notes, and the lower part (for an advanced player) is extremely complicated; portions of Grolez's "A Child's Garden," De Severac's "En Vacances," the same composer's "Sous les Lauriers Roses" (much shortened), Korngold's "Maarchen-bilder," and of course Debussy's "Children's Corner," and Ravel's "Ma Mère l'Oye" (four-hand version); the Grieg "Peer Gynt" music

interspersed with the fantastic story of queer old Peer, and many of the shorter pieces of Grieg, not to mention dozens of MacDowell's works.

For a few suggestions as to miscellaneous pieces lasting not longer than from one to three minutes—all of the following have been tried many times with unqualified success: E. B. Hill, Two Sketches, (a) "The Birds," (b) "The Devils"; Paul Juon, "Berceuse," Opus 48, and Study from "Nymphs and Satyrs" Amani, "Orientale," Opus 7; Phillippe, (a) "Puck," (b) Feux Follets, (Will-o-the-wisp); Debussy, "Minstrels"; Glière, "Prelude"; Poldini, "Marche Mignonne"; Moussorgsky, "Gopak"; Scriabine, "Prelude in E Minor"; Dett, (a) "Juba Dance," (b) "Honey" (Humoresque); Cyril Scott, (a) "Danse Nègre," (b) "A Song from the East," (c) "Ricky-Ticky-Tavy and the Snake"; Leschetizky, "Intermezzo in Octaves"; Grant-Schaefer, "The Clocks in the Chinese Tea House" and Moszkowski, "The Juggling Girl."

It is not enough to give a word picture of the musical and emotional content of each piece before its performance. A list of short pieces strung out in this manner very soon tends to monotony. Therefore it is well to hold them together from first to last by some slight thread—as that of a loosely connected dream, or of an oriental phantasy, or any similar device of the imagination, just so long as some semblance of coherence is held to. How absurd, or how unreal such a tale is makes no difference at all. It only tends to interest and excite all the more. But above all, avoid pedantry or technicality; give your phantasy free rein, don't pause anywhere, and don't adopt the "on-the-pedestal" attitude toward your audience. It is fatal.

The important thing is to get the children to hear and to enjoy good music. When they have learned to like the flamboyant music of the present day it will be an easy matter leading them back to the lovelier, purer music of Beethoven and Bach.

Each city ought to have every season a course of concerts for young people—a well contrasted series of orchestral, song, piano and violin music. The prices ought to be no more than the ordinary movie ticket costs; frequent free concerts ought to be made compulsory in the schools; artists who have the proper qualifications for this work should strive to make themselves "specialists" in performing music for young people.

When we have done this, we will be well on the way of becoming a sincerely musical nation. And, too, we shall have helped a bit to strangle the vile god, Materialism, who for a long time has menaced the very soul of our land.

Chicago Musicians Off on Holiday

CHICAGO, Aug. 2.—Herman Devries, vocal instructor and critic of the Chicago *Evening American*, and Mrs. Devries

Witherspoon Ends His Summer Work In Chicago College



Herbert Witherspoon, Noted Vocal Teacher and Basso of New York

Herbert Witherspoon has just returned from Chicago, where he had the most successful season since he started to teach at the Chicago Musical College's special summer course. Mr. Witherspoon gave ninety lessons a week and twenty lectures—class periods. An equal number of pupils to those taught, were turned away. The material was of a high standard and several pupils will come to New York in the fall to continue their work with Mr. Witherspoon.

With his wife, Florence Hinkle, the soprano, he left on Aug. 5, accompanied by A. F. Adams of the Wolfsohn Musical Bureau, to spend a week at Fishers Island. Mr. and Mrs. Witherspoon will then return to New York for a few days prior to leaving for a five-week vacation at Hot Springs, Va., returning to New York about Sept. 20, resuming teaching the end of the month. The studios, however, will open on Sept. 1, for the reception of new pupils. Most of the assistant teachers, including Graham Reed, Edith W. Griffing and Francis Moore, will resume teaching about Sept. 15.

left Chicago this week for a month's stay in the mountains of the East. Rosa Olitzka, well known Russian contralto, is at Mackinac Island for August.

F. W.

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NEW MUSIC VOCAL AND INSTRUMENTAL

"ESTAMPES, Op. 22," "Studies on a Paganini Theme, Op. 47b." Four Preludes, Op. 66. "Polish Lyrics (3d Series), Op. 72." "Stimmungen (III), Op. 79." Sonatina, Op. 82, No. 1. "Two Viennese Dances" (After Motives by Ed. Gartner). By Ignaz Friedman. (Vienna: Universal-Edition.)

Particular interest attaches to this group of compositions by the celebrated Polish concert-pianist and composer, because of the announcement of his projected tour of this country next season—he has been a notable figure in the inter-European field of concert pianism since 1905—and the fact that various ones among the pieces here listed unquestionably will be played by him in public.

There can be no question as to the individuality, the fine pianism of all these compositions. In the pieces making up the "Estampes," there is no suggestion of Debussy. "Marquis et Marquise," a delightful little minuet, is the only one, perhaps, which directly carries out the implication of the 18th century collective title. In "A la Watteau," an interestingly developed pastoral on the customary ground-bass; in the colorful "Impatience" and in the "Discours intime," for all that they exploit the keyboard sonorities with taste and beauty, we miss the Debussyan clarity. "Badinage," a delicate *presto possibile*, seems more in period. The "Studies on a Paganini Theme" is a concertant example of something that composers as far apart as Liszt and Brahms have already done, and done well in their respective ways. In a sequence of seventeen variations an obviously violinistic theme is carried through a wide range of effects in piano mechanism and color. Different are the Four Preludes. They are short, the longest no more than three pages in length, imaginative, full of harmonic interest of an individual nature. The same applies to the composers two books of "Stimmungen" (Moods). In these groups of short untitled personal reactions, some of which are exquisitely expressive, the composer is at his best. "Polnische Lyrik," too, emphatically deserves its title. In the five numbers included under one cover: "Christmas Song," "Of Love and Sorrow," "In the Village Tavern," "Soldier March" and "Flirtation," the composer reverts—though with more sophistication and less directness than Chopin, in the latter's "Polish Songs"—to the folkwise suggestions. The "Soldier March" is, perhaps, the most characteristic of the group; though all the numbers sound and play delightfully. The Ballade, dedicated to Frederic Lamond, is a fine, expressive work in the grand narrative style, one whose difficulties should not deter pianists from making its acquaintance. The Sonatina in C is a very charming essay in the old three-movement form, enriched by a wealth of harmonic concept and chromatic passing-notes of which Kuhlau never dreamed. The "Two Vienna Dances"—properly Viennese waltzes—after Gartner themes, will please generally, No. 2 in particular. Kreisler has written some charming violin transcripts of this Viennese songwriter's tunes and, for the pianist, these of Ignaz Friedman should make a similar appeal. The original themes have been paraphrased with skill, taste and effect, and brilliant though they are, make no excessive technical demands.

"EVENING BELLS." By Charles J. Orth. (Milwaukee, Wis.: C. J. Orth Publishing Co.)

Mr. Orth's "Evening Bells" is a smooth, easily singable song-setting of an appropriate text, with an accompaniment so written as to carry out the title suggestion. It is published for high and for low voice.

"DEDICATION (Widmung)." By Robert Schumann. Transcribed by Leopold Auer. (New York: Carl Fischer.)

Inscribed to Jascha Heifetz, Prof. Auer's transcription of this lovely Schumann song is a model of what a transcription should be. It is not a free fantasy masquerading as a transcription, but a genuine "carrying over" for the violin strings of the very essence of the original. Cadenza-like passages and

double-note enrichment are so handled as to do no violence to the spirit of Schumann's music, and the piano accompaniment has been charmingly done.

"MAY-DAY CAROL." Traditional Air. Transcribed and Harmonized by Deems Taylor. (New York: J. Fischer & Bro.)

The tune of this "May-Day Carol" from the English county of Essex is traditional, but the harmonization is evidently all Mr. Taylor's own. It is his harmonic setting and context, so rich in good taste and musicianly grace which, without robbing the tender folk-melody of its pristine character, gives it all the quality of the true art-song. It is published for high and medium voice.

"SOLITUDE." By Frank E. Ward. "Spring Dance," "Scotch Lullaby." By Francesco B. De Leone. (New York: G. Schirmer.)

Mr. Ward's "Solitude" is for organ, a graceful and gratefully playable little mood-picture which will find an appropriate place on either the secular or service program. It is not difficult. Mr. De Leone's two "characteristic pieces" are nicely written and melodiously appealing piano teaching pieces of medium difficulty.

"FORGET THE NIGHT." By A. Buzzi-Peccia. "A Little Page's Song." By Wintter Watts. (Boston: Oliver Ditson Co.)

Two songs that offer great contrasts in mood and manner, both Maestro Buzzi-Peccia's short but hauntingly sad and very expressive setting of Tagore's poem; and Wintter Watts's "A Little Page's Song," all graceful naïveté and serenity, have a common breath of genuine imaginative sincerity and charm. The first is published for medium and for low, the second for high and for medium voice.

"AMONG THE SANDHILLS." "Song of Zahir-u-din," "Verses Faiz Ulla." By Laurence Eyre. (New York: Huntzinger & Dilworth.)

The lure of the Orient never quite fails in modern song literature. And though some may prefer as subjects for setting the lovely Cranmer-Byng "Englishings" from the Mandarin dialect, or some of Benet's exquisite oriental poems, Laurence Hope still holds her own in the favor of composers. Mr. Eyre's three songs are nicely written, and not at all unpleasing. In "Among the Sandhills" the eastern note seems a little *voulue*; but the "Song of Zahir-u-din," quite attractive because of the fact, shows some harmonic affinities to Rimsky's "Song of India"; and "Verses-Faiz Ulla" is delicately expressive and poetic.

F. H. M.
FESTIVAL POSTLUDE, "Delphic Song." By C. Hugo Grimm. (Cincinnati-New York: London: John Church Co.)

Mr. Grimm is apparently an organist of ability, for he writes for the instrument in splendid fashion. These two pieces are organ pieces, suitable both for use in the service and in recital. The Festival Postlude is the lesser of the two compositions in our opinion, built along traditional lines, with a good straightforward theme and alternating sections in quieter contrast. There is a Guilmant flavor to it, that will endear it to organists.

The "Delphic Song," subtitled "A Fantasy," is an *Andante solenne*, written in modal fashion with no key signature. Mr. Grimm apparently understands the strophic quality of the old Hellenic music and has attempted in this piece to convey that feeling, with measures of 3/4, 5/4, 3/8, 4/4, 3/8, etc., alternating, as the melody calls for them. In short he has allowed his melody full play and has not held it bound by any dominating rhythm. Not only in music of this type is this a good thing we wish to say: some day all music will be written without a ruling rhythmic direction, and then music will be as free as a bird. To-day it is held within the confines of 4/4, 3/4 or some other kind of time; and more than occasionally a composer has a hard time, getting his thematic idea into the time in which he writes his piece. There are

still so many composers who consider it iconoclastic to insert a measure of a different kind of rhythm into a piece written in 4/4!

Melodically and harmonically Mr. Grimm's "Delphic Song" is a gem. We do not hesitate to call it one of the best organ pieces we know by an American composer: and we are very, very familiar with American organ literature.

"CHERE PETITE AMIE." By Lieut. Gitz Rice. (New York: G. Ricordi & Co.)

No, this is not a new Gitz Rice song! It is a new edition of the popular "Dear Old Pal of Mine," made famous by John McCormack and other singers, with a French text Pierre D'Amor, so that any who care to, may sing it in French. High and low editions of it are issued.

"MAMMY, DEAR." By Frank H. Grey. (New York: M. Witmark & Sons.)

This is not a Negro dialect song, nor is it a spiritual. (We thought someone might think so because of its title.) It is a "tune" little sentimental piece that Mr. Grey, who is to-day the most prolific song composer in America—perhaps, anywhere, for all we know—has done, with a strong human appeal. God bless Ethelbert Nevin for his one-time individual "Rosary" harmonies! They have served composers ever since in hundreds of wondrous ways. And here they serve Mr. Grey in the prelude and interlude of this song. The song is issued in four keys; the text is by C. S. Montanye, which sounds almost like a *nom de plume*.

"YOU, ALONE." By Gustave Ferrari. (Boston: Boston Music Co.)

The Boston Music Company now has a series of songs entitled "Bluebird Ballads." Think of what Maeterlinck has done for the world! And the noted composer Gustave Ferrari contributes one with a text by Harriet Gaylord, who seems to be very busy as a lyric writer these days. The song is absolutely popular in style, as well as rhythm—foreigners who come here cannot escape the influence of ragtime, can they, Mr. Ferrari?—and ought to be much liked. High and low keys are published.

"MY DEAR OLD ROSE." By Jesse Winne. (New York: Maurice Richmond Music Co.)

Words are popular as well as music and the words "dear old" have been popular for a year or more in "Dear Old Pal of Mine." The author of the text of that famous Gitz Rice song, Harold Robé, has written the text of "My Dear Old Rose" and Mr. Winne, composer of many a popular ballad, the music. It is a little home song of the "Perfect Day" variety, melodic in the manner that these things are and very well executed. In the hands of a John McCormack this song could easily become a favorite.

"SHY ONE." By Rebecca Clarke. (London: Winthrop Rogers, Ltd.)

Recently we spoke of Miss Clarke's setting of Yeats' "The Cloths of Heaven" and noted that she had also set his "Shy One." Here it is and it is a tremendously good setting. This young lady has a fine talent and she will soon be highly prized wherever her songs are known. In making an art-song of this poem she has employed direct and absolutely individual means and has obtained results that do her the greatest credit. We spoke of settings of this poem by Emerson Whithorne and Albert Mallinson; this one matches them in every detail, though the folk quality of Mr. Whithorne's beautiful setting, unjustly neglected by singers in America, remains with us. This song of Miss Clarke's is issued for high and medium voice. There is a dedication to Gervase Elwes, who sang the song in London this season.

NEW MUSIC RECEIVED

SONGS

Secular

"DEAR DISTANT EYES." By Kenneth Wynne. "The Lily and the Star." By Geoffrey O'Hara. "Friends of Yesterday." By Nellie Simpson. "The Little Town." By Werner Janssen. "By-Low-By." By G. H. Clutsum. (Boston: Boston Music Co.) "I Would Give All." By W. Berwald. (Boston: Oliver Ditson Co.)

Anthems for Mixed Voices
"THE VISION OF THOMAS." By George B. Nevin. "For All the Saints." By Stanley R. Avery. (Boston: Oliver Ditson Co.)

Patriotic Anthem for Mixed Voices
"JUDGE OF THE JUST." By H. Alexander Matthews. (Boston: Oliver Ditson Co.)

Part-Song for Mixed Voices
"THE LOVER PRAISETH HIS LADY FAYRE." By Herbert W. Waring. (Boston: Oliver Ditson Co.)

For Piano Solo
ROMANCE, MENUET ANTIQUE, ALLA MARCIA. By Robert Eikin. (New York: G. Ricordi & Co. London: Elkin & Co. Ltd.) "The Unfurling of the Flag." By John H. Densmore. "To a Colleen." "In the Barn." "The Cuckoo Clock." By Charles Huerter. (Boston: Boston Music Co.) "March of the Gnomes." Scherzetto. Spinning Song. By R. Huntington Woodman. "Golden Days." By L. Leslie Lothman. "A Dutch Poodle." By Gloria Marshall. "The Little Prince (Gavotte)." By Clarence G. Hamilton. (Boston: Oliver Ditson Co.)

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Women Figure Prominently at Organists' Convention

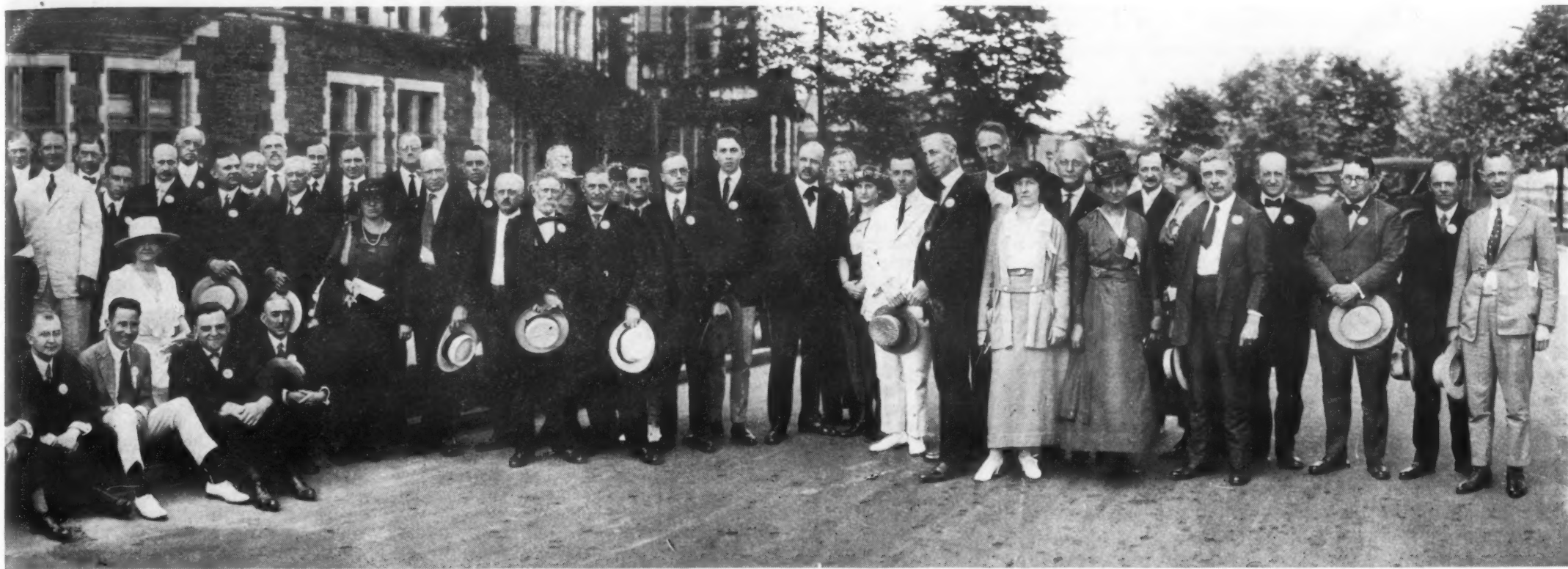


Photo by C. F. Allen

Two Organ Societies in Pleasant Conference—The National Association of Organists in Joint Session with the Organ-Builders' Association at the College of the City of New York

PLACE aux dames! So many of the best known organists of the country were present at the thirteenth annual convention in New York, July 27-30, and at their session with the Organ-Builders' Association on the afternoon of July 27,

so many of the latter also, that we refrain from naming over every man of the above. We only mention that the four women in the front row occupied a position of corresponding importance at the convention, and that reading from left

to right, they are: Mrs. Bruce S. Keator, of Asbury Park, (in white) whose paper was an interesting feature of the first day's proceedings; Mrs. Rollo Maitland of Philadelphia, wife of the well-known organist of the Stanly Theater; Jane

Whittemore, secretary of the New Jersey Council, whose activities in adding new members were especially commanded by her colleagues, and Mrs. Kate Elizabeth Fox, of Morristown, N. J., who plays one of the finest instruments in the State.

10,000 GATHER AT OLE BULL MEMORIAL

Dr. Butler Plays His "Oleona" at Program Given Before Noted Ohioans

MANSFIELD, PA., Aug. 2.—Dr. Will George Butler, director of music of the Mansfield, Pa., State Normal School, and widely known violinist on July 30, played his "Visions of Oleona," described in a recent number of *MUSICAL AMERICA*, as a violin solo before an audience of 10,000 persons who had made a pilgrimage to the ruins of Ole Bull's "castle" in Potter County, Pa., to hear the elaborate program which had been prepared under the auspices of the Pennsylvania Historical Commission.

Gov. William C. Sproul, who was formerly president of the Historical Commission, was present and made the principal address. Addresses were also made by Dr. George P. Donehoo, secretary of the commission; Hon. Gifford Pinchot, commissioner of forestry; Col. Henry W. Shoemaker and Dr. J. T. Rothrock, both

of the Forestry Commission; Hon. William H. Stevenson, president of the historical commission; Dr. Thomas L. Montgomery, state librarian and curator of the historical commission; Gen. A. E. Sisson; Dr. Henry S. Drinker, president of Lehigh University; Dr. Edwin E. Sparks, president of Pennsylvania State College and others.

Before Dr. Butler played his composition he made an address, saying that as a violinist and musician he was very much gratified to see this throng of people and so many statesmen and men of affairs coming from far and near to do honor to the memory of a musician. Dr. Butler said: "It has been said 'let me write the songs of a nation and I care not who makes her laws!' It is true that we must have laws and lawmakers and affairs of state, but it is also true that when the song dies upon the lips of a nation, the nation dies." Dr. Butler also took occasion to refer to the work of John C. Freund and *MUSICAL AMERICA* in endeavoring to interest the statesmen of the land in a National Conservatory of Music and a portfolio of Fine Arts in the President's cabinet.

Dr. Butler's remarks were received with loud acclaim.

After Dr. Butler played his "Visions of Oleona," Governor Sproul embraced him enthusiastically and congratulated him most warmly. In the Governor's speech which followed he spoke in highest appreciation of the "beautiful and masterly" violin music he had just heard and deeply enjoyed.

Dr. Butler's "Visions of Oleona" is a tone picture of the story of Ole Bull's venture at colonization. The forest setting is suggested in the introduction, the violin song is heard, the sprites and elves of the forest emerge and dance a fantastic revel about the "castle," and the violin song is again heard in the closing movement, this time with the obligato of the whip-poor-will.

A detachment of State Constabulary controlled the one way traffic for the day and no accident occurred to mar the occasion.

On Aug. 15, Dr. Butler will play a recital at the Roycroft Salon at East Aurora, N. Y., for Elbert Hubbard II, having played many programs for his illustrious father, who wrote of Dr. Butler's playing: "His playing was quite the best event of our convention."

New Temple Quartet Sings at North Long Branch

NORTH LONG BRANCH, N. J., Aug. 2.—Double encores for each program number and great enthusiasm fully indorsed a musicale given by the newly organized

Temple Quartet in the Asbury M. E. Church July 30, under the direction of Robert A. Gayler who appeared in the dual rôle of organ-soloist and accompanist. Marie Stoddart, soprano; Helen Davis, contralto; Gwilym Anwyl, tenor, and Grant Odell, basso, did laudable work in the well-balanced ensemble and likewise won favor individually. Miss Stoddart gave sparkling interpretations to Ardit's "Love in Springtime" and del Acqua's "Villanelle," while Miss Davis gave three encores after her solo numbers. Mr. Anwyl, a new Welsh tenor, was well liked and Miss Jackson, mezzo-soprano, whose name was not upon the program, sang some interesting old songs to her own accompaniment on the lute. Lane Wilson's song cycle, "Flora's Holiday," terminated the program.

J. A. S.

BAY VIEW HEARS ARTISTS

Large Musical Colony Applauds Faculty Members at Assembly Concert

BAY VIEW, MICH., July 30.—The Bay View Assembly Concert for the last week of this month presented three members of the faculty in an interesting program. Margaret Spaulding, soprano, was heard in an aria from Pon-

chielli's "La Gioconda," and songs by Rabey, Debussy, Berresford, Campbell-Tipton, A. Walter Kramer and Curran. Henry Doughty Tovey, pianist, opened his numbers with the "Concertstück" by Chaminade; Dudleight Vernor at the second piano. Grieg's "I Love Thee," transcribed for the piano, and "Wedding Day at Troldhagen," were received with evident delight, and encores exacted. Helen Wood Barnum provided excellent accompaniments, which were further enriched by violin obligati by Howard Farnum, violinist.

Charles Eugen Poston, Director of Music in the Georgia State Normal School, Valdosta, Ga., is enjoying the musical atmosphere here.

Mr. and Mrs. Howard J. Barnum, the former a violinist, teacher, and conductor of the Assembly Orchestra, the latter, pianist and accompanist, are among the interesting music folk in Bay View this season. Both are members of DePauw University faculty. Mrs. Edith Krebs (Walter G.), of Dayton, organist, president of the Dayton's Women's Music Club and member of the Board of the Dayton Symphony Association, is a sojourner in Bay View this summer. The 1921 Ohio Music Teachers' Convention will be held in Dayton next year.

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Community Opera: A Coming Stage in Our Cultural Life

An Editorial in "The Freeman"

LIKE the singing-birds, man's impulse to sing is dictated by his feelings; hence simple, vocal music has a powerful emotional influence on all mankind, whether in the lowest or highest state of culture. In the drama of Aeschylus and Sophocles, music was the chief emotional factor associated with religion; but in the dramas of Euripides, music was lowered to the function of mere entertainment. Among the Romans it was purely and simply a means of entertainment. In the early Christian Church, music developed its dual character as an element of religion and of art. In the miracle and morality plays of the Middle Ages music and the drama developed their inherent power simultaneously. This ancient union was dissolved, or loosely continued in the new type of spoken drama presented in Spain and England. But in Italy the Greek union of these dual forms was rejuvenated in a type of music-drama which reached its perfect realization in the music-drama of Richard Wagner.

Italian opera was conceived and executed as an aristocratic entertainment; whereas the spoken drama of Spain and England exercised its influence on the people at large. Italian opera in its costly aristocratic aspect became the favorite form of entertainment at all the courts of Europe. This exclusive aspect has been perpetuated up to the present day at the Metropolitan Opera House, supported as it is by American millionaires and Wall Street financiers.

Wherever opera has become a form of art for the people, or the community at large, it has done so by methods diametrically opposed to those involved in Italian opera. By the employment of modest and simple means, popular opera has wedged its way between the aristocratic form and the spoken drama. By the application of popular means, such as folk songs, untrained singers, simple

scenery, limited orchestra material, etc., it was possible for opera, as a popular form of art to assert its educational influence among the different nationalities of Europe. In England "The Beggar's Opera," built on popular songs of the day, was the first successful venture to counteract the Italian opera's influence in London. In France the introduction of vaudeville, a play with popular songs interspersed, laid the foundation for French popular opera. In Germany the *Singspiel* or song-play, was the popular factor which undermined the Italian opera, and Weber's "Freischütz," based chiefly on music of a folk-song character, laid the scheme for German national opera perfected by Richard Wagner. In Russia, Glinka and Moussorgsky established on the basis of Russian folk-songs a distinct individual type of national opera in opposition to the Italian opera flourishing at the Court theaters.

The Two Phases of Opera

It is necessary to conceive clearly the two phases of opera as an aristocratic and popular form of entertainment, before any conclusion can be reached as to the possibility or impossibility of community-opera in America. The conditions prevailing at present in America are similar to those which called forth in European countries a new form of opera for the people, in contrast to the Italian type. The Metropolitan Opera House in New York City is in every way a more expensive establishment than similar institutions in London, Paris, Milan, Berlin or Vienna. The artistic standard here realized, demands an expenditure of fabulous sums. It is said that each performance costs \$10,000. This fact alone precludes every possibility of Italian opera and its type from ever becoming a community-institution in America. This country must cut loose from this type of expensive entertainment by inventing its own form of opera on popular lines, just as France, Germany and Russia have done by exploiting their own native means, no matter how humble and unpretentious. This necessity is emphasized by Krehbiel in his book on the opera, in these words:

"In the nature of things the United States must soon follow the example of France, Germany and Russia and establish a national opera, or opera which, like the drama, shall use the vernacular. From German opera to opera in English, the step is possible; from Italian opera, dependent on compositions with no consonance with the dramatic taste of the American people and the present time, the step is impossible."

This means that American opera, as a national product, has no future unless we discard the type of grand opera now provided by the Metropolitan Opera House. No community in the country can have at its disposal the artistic elements, such as famous singers, extravagant costumes and scenery, a high-salaried orchestra and conductors, and a large well-trained chorus. These features are necessary to satisfy the jaded taste of the wealthy New York opera-public. But the New York public is not the American public; and upon this fact must be based the future of opera in America—community opera, as an enjoyable, elevating factor in the entertainment of the masses.

Simplicity Essential

The universal, popular love of music is the guarantee that a type of music-drama, song-play, or opera in its best aspect, will find popular favor if presented to the people in an acceptable form. This form must discard all essentials of grand opera of the Italian type. Simplicity of subject and matter must be the first consideration; the chief factor must be singable, interesting and charming music, music of the people, folk-songs, or simple music as readily comprehended. It must be music for the people, by the people, music that arouses fraternity and sympathy, music of a type which awakens and stimulates the best impulses of the people.

In America the war has affected two popular arts in particular; the drama and music. In this country the spoken drama has suffered a decided set-back in favor of moving-picture drama, but music has received an extraordinary advancement by the same influence all over

the country. Music has been found a most desirable medium to supply emotional elements lacking in the film-plays. Every moving-picture house of any standing now employs an orchestra of from fifteen to twenty-five musicians. In New York City the foremost of them have a regular symphony orchestra of forty men, and one house has a grand orchestra of eighty musicians and a chorus of sixty. The presence of an orchestra in every city and town of any size thus supplies the most important factor hitherto lacking in the smaller cities to make community-opera possible. Every other element needed can be furnished by almost any community. How then could these favorable conditions be employed to promote a community-opera in the cities and towns of the country?

An Instrument to Hand

There are three factors exerting a local influence which could be used in promoting community opera. First, the moving-picture theaters. These have at their disposal all the elements required to exploit this new form of music-drama, viz: the orchestra, the singers, the stage-manager, musical-director, and complete working material for its production. The moving-picture house is even better equipped than the regular opera houses for the exploitation of an entirely new and effective phase of art in the combination of the opera and film. Second, the musical profession. As community-opera is a popular entertainment, the musicians of a community are chiefly concerned in its successful realization. Their influence in the community as teachers, organists, or chorus-conductors would make them, apparently, the natural promoters of this popular movement. Third, the community itself. In every community there are enthusiastic music-lovers who are at the same time public-spirited citizens. One individual of this type may arouse in a community a general enthusiasm for a popular activity of this order. If local conditions do not permit a highly ambitious attempt at a community-opera, there may still be at hand ample means for a play with music. Most towns have a local literary light; but if no local poet or dramatist is ready to try his hand at an original work, some play may be selected, as well as the music for it if no musician in the community is capable of supplying original music.

These various elements are usually found in varying degrees of development in every community; but the practical application of such musical and literary

talent to a high form of art is still awaiting the American initiative. The community spirit is awake, but at present is confined to the singing of songs, or to pageants. Community-opera aims at a more intimate art, more subtle in its appeal, and this must be achieved through the close union of drama and music. No matter how unpretentious such an attempt may be, a beginning would stimulate to a higher standard by procuring opportunities to the young playwright, the poet, the composer, the singer, the actor, stage-manager, conductor, scene-painter, orchestra-players. In fact, the organization of a community-opera would establish an institute of art in every locality. There is no reason why community-opera should not be made a successful local undertaking almost wherever a well-organized moving-picture theater exists.

Lack of "Song-Plays"

One very important point must be considered; and that is the lack of one-act opera, or song-plays, available. Here is a grand opportunity for our American playwrights and composers. The time is at hand when the moving-picture houses must seek variety in their film-plays; and as the houses are already equipped with orchestras and sometimes with choruses, there is every prospect that managers will decide on one-act operas or song-plays as the most desirable novelty. It is this prospect that should encourage the local musicians and musical enthusiasts to organize community-opera clubs in their locality to co-operate with the forces of the local moving-picture theater. All the conditions, if rightly used, are favorable to producing, in time, a national opera. Every nationality of the world is here with its untapped riches of folk-music, giving us a mass of characteristic musical material not found in any single European nation. Properly using such a quantity of valuable musical material, it would be strange, indeed, if an altogether new and original type of American opera would not in time be the result.

Hugo Kortschak to Teach at Institute of Musical Art

Aside from his private teaching, Hugo Kortschak, the violinist, widely known through his connection with the Berkshire String Quartet, has accepted an engagement to teach at the Institute of Musical Art, New York, the coming season.

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By HARRIETTE BROWER

DO we ever stop to think how much we owe the army of pianists who give so lavishly of their art each season, for the cultivation and delectation of the community? The critics groan over the vast number of musical affairs which they are expected to attend and report upon. True, it is a heavy tax upon both their knowledge and patience. And it is well we are not all critics, for we would not then find the enjoyment and benefit out of the piano recital which may be derived from it, and to which we are entitled as music-lovers.

The piano is called the universal instrument: it is found in almost every home. Its music is the easiest of access and the most understandable of that of any other instrument. There is a greater and richer literature for this instrument than for any other. It is perhaps not too much to say there are more people studying and playing the piano than are studying all the other instruments put together. This being the case, the great pianist has a wonderful work to perform. We need the art of those who understand the instrument and what has been written for it, to recite the masterpieces for us. We need the professional pianist to make us familiar with the music of different periods of the art; the old classics, the great Romantic period, the modern era and the later impressionistic style.

In making up recital programs, it is the aim of many players to glimpse a bird's-eye view of piano music from Bach to Liszt; just as a first trip abroad takes in a view of as many countries as possible. Some players prefer to specialize on one or another of the epochs of piano composition. Others, again, give "one composer" programs. Each and all are instructive to the music-lover, especially to the devotee of music for the piano. And we should realize, more keenly than we do, the beneficent labors of the interpreter of this artistic literature; we should credit the pianist with being a large factor in the scheme of musical enlightenment and appreciation. Indeed, we should find ourselves sadly bereft of inspiration if we had to do without the pianist and the piano recital; they are fulfilling a great need, and accomplishing it greatly!

Each year brings new masters of the instrument to our shores. Each one of these masters, while being familiar with the whole material for the instrument, often specializes in some particular genre or style. In this way the pianist shows us his angle of vision, the special trend or idiom in which he feels himself most at home. We cannot expect all players to think or see alike, or to play alike; thank heaven they do not; that there are no two who play in just the same way! We want each individual viewpoint, so long as it is beautiful and uplifting.

In the New York season just passed we have witnessed some true mastery of the keyboard, joined to remarkable revelations of mental control and spiritual vision. Some of the red-letter hours that stand out like mountain peaks in memory are: Bloomfield Zeisler's inspired playing of three concertos; Moiseiwitsch's Liszt sonata, Bach "Chromatic Fantasia and Fugue," also "Appassionata" Sonata; Novaes' Handel Variations; Bauer's Brahms Sonata, Op. 5; Cortot's Bach and Chopin; Lhévinne's Schubert-Liszt Songs.

A Glance Backward

It will be of interest to the student of piano music, as well as to the music-lover, to glance backward over the mass of piano compositions heard through the season, and note what has been played of classic piano music, and what of the very modern works. Between these extremes there was much Schumann, Chopin, Liszt and Brahms. But the extremes interest us and shall first claim a brief review.

Of Bach there was the perennial Chromatic Fantasia and Fugue, ably played by Benno Moiseiwitsch. So modern even

now is the wonderful Fantasia, one wonders how it must have appeared to musicians of Bach's time; perhaps much as the impressionistic school appears to us to-day. This work had only one performance, according to my records, but we had more Bach; the big Chaconne, Toccata in D Minor, for harpsichord, finely played by Harold Bauer; "Italian Concerto" twice, Fantasia and Fugue in G Minor, two performances of Toccata and Fugue in D Minor; Fifth French Suite, played by Prokofieff, and the Preludes and Fugues in D Major, and E Flat Minor. The concert-going public should be given more and more Bach; his music is a sure means of mental development and musical culture.

Scarlatti was represented by the familiar Pastorale and Capriccio, also by the Sonata in A Major. But there are many more fine things of this old Italian composer, if pianists would only seek them out and make them known. The little Daquin "Coucou" was heard several times. From Rameau there was the Tambourin, Rigaudon, Gavotte and Variations, and finally a Rondeau and Musette, played by Bauer. Very little was drawn from that fountain of eternal youth, Mozart. The Pastorale Varié—how delicious it sounded under Lhévinne's deft fingers!—the Fantasia in C Minor, Gigue and Sonata in F. Haydn spoke through a single piece, the Andante in F Minor.

We find Johann Schobert illustrated in two numbers, an Allegro, played by Jan Chiapusso, and a Capriccio, arranged and performed by Bauer. Very little is known of Schobert. He is said to have been born in Strassburg, 1730, but lived the latter part of his life in Paris. He was an excellent, even brilliant pianist, and left four books of piano sonatas, besides many for piano and violin and much chamber music. The two pieces heard this season were tuneful and graceful. Pianists might better seek out and reveal to us more of this bright, cheerful music, instead of some of the dreary wastes of sound often found in modern compositions. Several years ago Bauer gave a Minuet and Allegro by this forgotten composer.

Of Couperin we heard "Les Bergeries," also "Les Barricades Mystérieuses," the second piece played by Bauer. Paradies' Sixth Sonata was also heard.

Beethoven's sonatas were performed by a number of pianists; Buhlig gave three whole programs of them; Mme. Samaroff intended playing them all, the whole thirty-eight in recital, but that task has been postponed to the following season. The Beethoven Society confined itself exclusively to music of this master. But the special little Beethoven "find" was a Gavotte for four hands, which Bauer arranged for piano solo and played with much success. It is strange how new Beethoven pieces appear from time to time. A while ago it was that charming Minuet in E Flat, then the "Eccossaises," edited by Busoni; then the "Country Dances," three of which Philip Gordon played at one of his three recitals this season, and now this Gavotte. And there may be other little gems lurking somewhere.

New Music

In the time of our mothers and fathers it was Liszt's music which astonished the world. Now he is almost a sedate classicist compared with the "new idiom." The past season has been prolific of new music for piano. Students, pianists and music-lovers in the largest cities have had opportunity to keep abreast of the times, thanks to the activity of pianists. Let us take a glance at what has been heard in our metropolis along this line.

Claude Debussy leads in the number of pieces performed. Among them were "Danseuses de Delphes," "Danse de Puck," "La Fille aux Cheveux de Lin," "Minstrels," "Soirée dans Grenada," "La Cathédrale Engloutie," "Valse la plus que lente," "Claire de Lune," "L'Isle Joyeuse," "Pagodes," "Les Collines d'Anacapri," "Feuilles Mortes" and "Arabesques." Debussy's music no longer sounds strange, for even the ordinary listener must be tolerably familiar with him by this time.

Ravel is also much played; these were the pieces chosen: Sonatine, "Tombeau de Couperin," "Jeux d'Eaux," "La Vallée des Cloches," "Toccata," "Scarbo."

Rachmaninoff, perhaps the foremost composer of Russia, now living in this country, plays his compositions with the most convincing power. Others have played his "Etude Tableaux," Elegie, Op. 3, Polka, Barcarolle, "Polichinelle," and several Preludes.

Prokofieff, another prominent Russian, performs his own music with astonishing virtuosity. This music does not sound so bizarre as last season, when it assailed our ears for the first time. We are growing accustomed to it, and other pianists are taking it up. Among the best-liked numbers were: Prelude, Marche, Gavotte, Etude.

With Scriabine we are also becoming familiar, through the combined efforts of the pianists. The "Sonata in One Movement," several Etudes and "Poème Patétique" were offered. Among new Russian music we had "Silhouettes Enfantine," a set of ten pieces, by Rebikoff; "Tabatière à Musique" and Barcarolle by Liadoff; the delightful "Pictures from an Exhibition," "La Couturière," and Gavotte, by Moussorgsky. A Sonata, Op. 7, by Glazounoff was heard, also "Le Désir."

How sane and sensible sounds the music of our own MacDowell, when compared to some of the most pronounced

and advanced pages of modern music. We are surely becoming familiar with it, for pianists are playing it more and more. Mrs. MacDowell has made friends for it through her lecture recitals. On the program of the past season have appeared the "Eroica" and "Keltic" Sonatas; we hope pianists will continue to make them known all over the country. Among shorter pieces by this composer were: "Witches' Dance," "Danse Andalouse," "The Eagle," "Salamanders," "March Wind," "From a Wandering Iceberg."

Among other modern compositions heard were: Sonata, Cyril Scott, played by Grainger; Palmgren's "Bird Notes," "May Night," "Rococo," "Legende"; Grainger's "Shepherd's Hey," "Country Gardens"; Mana-Zucca's "Fugato Humoresque"; Griffes' "White Peacock," Scherzo, Op. 66, "Fountains of Acqua Paola"; Dohnanyi's Four Rhapsodies; Balakireff's "The Lark," "Au Jardin," "Islamey"; Amani's "Oriental," Fannie Dillon's "Birds at Dawn," "The Desert."

Much could be added, but we leave the reader to draw his own conclusions from the above lists as to the educative value of the piano recital, and what it can accomplish each season for the elucidation of piano music, and for the cultivation and uplifting of the music-lover and concert-goer.

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Chicago Artists Bid Godspeed to Edward Collins and Bride



CHICAGO, ILL., Aug. 1.—Edward Collins, pianist, and Frieda Mayer, daughter of one of Chicago's prominent packers, were married in Chicago on July 22, and sailed for Europe on July 24 for a honeymoon tour of England and France. They will return in September, when Mr. Collins will resume his musical activities. The accompanying picture shows Mr. and Mrs. Collins being "seen off" by a number of prominent musicians of the Windy City.

NEW YORK CITY HONORS LIPTON WITH CONCERT

Goldman Band and Soloist Provide Program in Central Park
Testimonial

The Goldman Concert Band, Edwin Franko Goldman, conductor, and Emily Beglin, soprano, provided the program at a testimonial concert in Central Park on the evening of Aug. 4, which the City of New York tendered to Sir Thomas Lipton, famous sportsman and challenger for the America's Cup in the yacht races. Fully 10,000 citizens gathered on the green to listen to the music and pay homage to the presence of the distinguished guest.

Preceding the ceremony when Mayor Hylan presented Sir Thomas with the flag of the City of New York, the band played Tchaikovsky's "March Slav," the overture to "Tannhäuser," and excerpts from "Aida," with that commanding assurance which characterizes the playing of this organization. Nature's harmonious setting and the enthusiasm of the occasion evidently carried the players beyond their usual limits of inspiration, for they played surpassingly well. Miss Beglin sang Cadman's "At Dawning"

and "Love's in My Heart," by Woodman charmingly which was not unappreciated by the vast audience.

The latter half of the program was of a popular nature, and included two compositions for band by Mr. Goldman, and a cornet solo which was beautifully played by Ernest S. Williams. H. C.

Kingston, N. Y., Enjoys Maverick String Quartet—Mme. Oetteking Sings

KINGSTON, N. Y., Aug. 4.—The Maverick String Quartet is winning much favor with its Sunday afternoon concerts near Woodstock, N. Y. Music such as it offers, seems to find its natural setting in the wildwood pavilion in the Catskills. Perhaps it is this which makes Brahms's C Minor Quartet or Tchaikovsky's Andante Cantabile and other classics so much enjoyed. The personnel of the quartet is: First violin and leader, Pierre Henrotte; second violin, Armand Combet; viola, Henry Michaux; cello, Silvio Lavatelli. Mme. Hanna Brocks-Oetteking, a New York soprano, who recently opened a studio in Kingston, gave a studio recital to invited guests. She sang "Caro Nome," a group of French songs, and a group of songs by American composers. Mme. Oetteking has a voice of pleasing quality which she uses with skill. H. H.

GEORGETTE LA MOTTE

PIANIST

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MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

Houston's Musical Needs

To the Editor of MUSICAL AMERICA:

It has been a pleasure for a number of years to read MUSICAL AMERICA, and especially its editor's far-seeing vision for our country along musical lines have I followed.

Mr. Freund's work is pioneer work and, therefore, fraught with all the problems which blaze-trailing work always is.

Two big thoughts, presented by him, stand out distinctly—the opportunity before the art world of gaining outline and solidity through politics, and the National Conservatory for America, now, to-day.

Added to that are the manifold ideas he is advancing through the columns of MUSICAL AMERICA for the betterment of musical conditions. His belief in concert halls in our growing cities should and must receive practical recognition, namely, in the building of them.

How our people need the tranquillity which cultural pursuits bring, he is advocating. The editorial July 3 of MUSICAL AMERICA, "The MacDowell Ideal," should receive substantial support from every art club of America, music and otherwise.

I have long intended writing my personal admiration of the mighty work against heavy odds which Mr. Freund is actually accomplishing.

Let me say that my home is in Houston, Texas, where I have been a teacher of piano, community writer, as well as music critic for a number of years.

I had just returned from study in Italy under Ernesto Consolo, when Mr. Freund was in Houston some years ago.

We, of Houston's art group, are fully awake to our needs which at present are stifled by commercial struggles.

A year ago, from the past March, a little group of us endeavored to organize an art society, bringing together varied interests, which art, literature and music offer.

Our field in Houston is magnificent in talent but totally unorganized. There is no place for singing clubs to meet, no organization that helps us to know one another.

If it were not for the Choral Club, Girls' Music Club, and the Treble Clef, we would have little or no music. They are established.

Our tremendous needs are:

First, a Memorial Hall of Music to centralize music and to bind us all to-

gether for a common cause and gain recognition from commerce.

Second, a society to bring us in closer personal touch, to entertain visiting people who travel our way, and to aid in establishing ourselves as art people are in cultural centers doing in America.

The group I mention outlined the club, and by popular acclamation it received the name—Renaissance Society. We had 175 members. We brought out our own talent once a month at a banquet at the Rice Hotel or University Club, as the case might be. We were astonished at what our own city possessed. Our president was Judge Garwood of Baker, Botts & Garwood, law firm. He is a splendid speaker and officer.

Among the speakers we presented were: Prof. Axson, Rice Institute; the San Francisco World's Fair architect (whose name I do not recall), with best local singers and pianists; Edwin Markham, poet, closed our second season, while a number of writers and artists appeared.

There has been shown a good deal of jealousy, of destructive thought and the Memorial Hall received so much antagonism, actively, that the matter has been dropped.

As a member of the advisory board of our society and one of the early workers and with united thought with our president, Judge Lewis Bryan of Houston, may I ask if Mr. Freund could this winter give us one of his stirring addresses and help us to crystallize what is just as necessary—the establishment of music in our community—as the building of skyscrapers and the searching for oil fields?

He could show us the way, aid us to get away from self-centered grouping and turn our eyes toward the crying needs of Houston and the young of Houston, now unawakened.

Sincerely,

KATHERINE ALLAN LIVELY.
San Francisco, July 25, 1920.

Prominent Methodist Pastor Has a Great Experience

To the Editor of MUSICAL AMERICA:

The inclosed \$3.00 is in payment of another year's subscription to MUSICAL AMERICA. The sum is paltry enough and by no process of reasoning or calculation could be construed as an equivalent for what you furnish in exchange. While in Tacoma, Washington, in July, I was one of the fortunate 40,000 who heard Nina Morgana sing on the night of the Fourth of July in the High School Stadium. That was a unique experience to me and gave me an insight into the musical status of the West of which I never dreamed. The effect of the presence of such a multitude, the superb singing of Miss Morgana, with the other features of the program was simply overpowering. Accustomed as I have been to big events, great artists and great orchestras, the performance of that night with the enthusiasm engendered is the out-

standing experience of my life in the way of a musical triumph.

Nor was I surprised in conversation with some of my musical friends to find them familiar with MUSICAL AMERICA and, in praise of its excellence, quite enthusiastic.

Personally, I take increasing pleasure in the visits of your magazine, and when I tell you I must be very busy if I do not accord each issue a thorough reading you have a statement of facts.

Best wishes to its brilliant and brotherly editor and long life to his musical publication.

OLIVER S. METZLER, Pastor.
Trinity Methodist Episcopal Church,
Lock Haven, Pa.
Aug. 20, 1920.

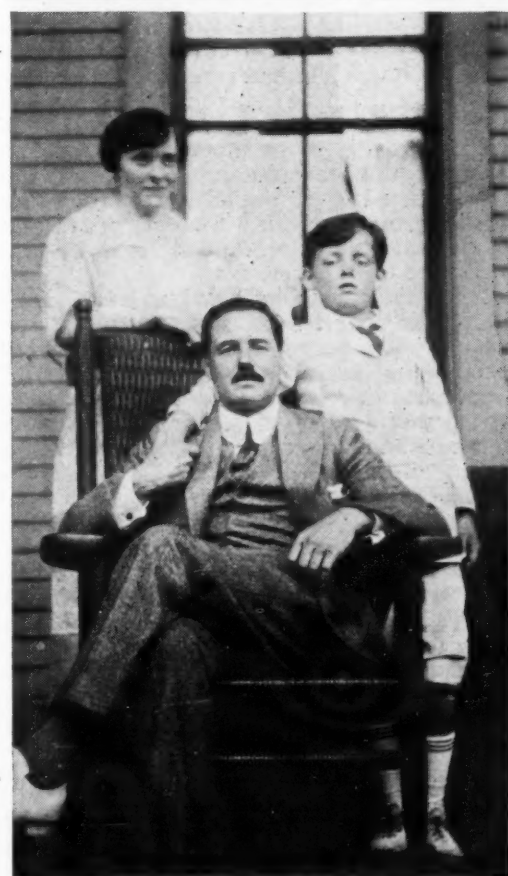
Suggests MacDowell Number for Pilgrim Celebration

To the Editor of MUSICAL AMERICA:

In your issue of July 31, I note a list of musical works suggested for commemorative exercises in honor of the Pilgrim Fathers. There is a sad omission of one piece which ought to be known and used extensively, viz., Edward MacDowell's Op. 55 No. 3 "A. D. 1620." This number has been arranged for women's voices, men's voices and mixed voices, with text by Hermann Hagedorn, published by the Arthur P. Schmidt Co. The dignity and strength of this number, either in its original piano form or in the several arrangements makes it one of the most desirable numbers of all that were listed. I have placed this on a program which I have prepared for a concert in Granville, O., Aug. 2.

CLARA SINNETT-WHITE.
Granville, Ohio, Aug. 2, 1920.

Willeke Displays Ability as Leader at Chautauqua, N. Y.



Willem Willeke, With Mrs. Willeke and Their Son Frank, at the Athenaeum Hotel in Chautauqua, N. Y.

CHAUTAUQUA, N. Y., Aug. 2.—Willem Willeke, premier 'cellist of the New York Symphony, as a leader of the orchestra at Chautauqua this summer, has proven that he can conduct as well as he plays the 'cello. This picture shows him with Mrs. Willeke and their son Frank, on the porch of the Athenaeum Hotel, Chautauqua, N. Y.

Florence Macbeth Steals a Holiday by Lake Mahopac



Florence Macbeth, Prima Donna

Florence Macbeth, the soprano, manages to get a holiday now and then, despite the fact that her vacation is still in the future. Between recital dates and making records, motor trips and picnic suppers have been her only indulgence. Here Miss Macbeth is seen at Lake Mahopac, N. Y.

ELSIE DUFFIELD ENGAGED FOR OLIVET COLLEGE, MICH.

Klibansky Pupil to Teach and Give Concerts Throughout Middle West

Elsie Duffield, lyric soprano, pupil of Sergei Klibansky, the New York vocal teacher, has been appointed director of the vocal department of the Olivet School of Music, Olivet College, Mich. She is enthusiastic about her new work.

"The opportunity given to me by this well known college is just what I want," declared Miss Duffield to a representative of MUSICAL AMERICA. "I am to teach voice production and give many weekly concerts throughout Michigan, and the Middle West, and every minute of the work will, I know, be a great joy to me. It is with much regret that I am obliged to resign from my position as soprano soloist at the First Presbyterian Church, of Bloomfield, N. J., but the call to more important work is imperative."

Miss Duffield has recently concluded a very busy season of concerts. Her successes, many of which won for her return engagements, included appearances with the Woman's League and Century Club of Wilmington, Del.; Woman's Club of Rutland, Vt.; MacDowell Club of New York; recitals at the Hotel Plaza, Wanamaker's Auditorium, New York; Mt. Kisco, N. Y.; Bedford Mills, N. Y., and in many concerts given by the New York American Institute of Applied Music. Her list of engagements for next season recorded by her manager reveals a crowded calendar of appearances throughout the Middle West.

Caryl Bensel Re-engaged for Concert at Whiteface Inn

WHITEFACE, N. Y., Aug. 4.—Caryl Bensel, soprano, was heard on Aug. 1, at Whiteface Inn on Lake Placid. Miss Bensel offered a group of songs and the Bach-Gounod Ave Maria in which the violin obligato was played by Max Barr. Miss Bensel was so well received by her audience that she was at once re-engaged for Aug. 22.

Probably the queerest endurance test of modern times will be held at Croydon, England, beginning Sept. 1 next, when pianists from all parts of the world foregather to compete for a prize of \$50,000 offered by a Chicago piano manufacturer to the person who plays the piano best and without a break for a hundred solid hours.



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Louis Arthur Russell's New Work Produced in Newark

NEWARK, N. J., Aug. 8.—A large audience of New York and local musicians and music lovers assembled recently in the auditorium of Proctor's Roof Theater to hear the premiere of a new American composition, "The Triumph of Freedom and Peace," with the sub-title "An American Fantasia," book and music by Louis Arthur Russell. The performance on this occasion was given by the Newark Oratorio Society and the Newark Symphony Orchestra, with Gertrude Holt, soprano; Roy W. Steele, tenor; Stuart Edwards and Edgar Fowlston, baritones, with ex-Governor Wm. Runyon of New Jersey as reader in the Epilogue, the performance being under the direction of the author-composer, who is the conductor of the two organizations named.

The composition, taking two and a half hours for its performance without break, is in an original form, operatic in character, but as a concert number may be looked upon as a dramatic cantata. The book is also adapted for performance as a pageant with reader and incidental music, or as an accompanied dramatic reading. Scored in broad modern style for complete symphony orchestra with accessories of bells, gong and so forth, the work held the closest attention of the audience, and each scene was received with enthusiastic acclaim, the author-composer being recalled several times after the Epilogue. Without entering into a critical review of the performance, which though not flawless, was of remarkable brilliance for a first performance of so large and complex a work, soloists, reader, chorus and orchestra all working *con amore* and most effectively.

The text is thoroughly American in sentiment and reflects the American purpose and effort in the world war, to which momentous event the story is brought from the landing on Plymouth Rock. The story of Mr. Russell's "Fantasia" leads us through the "Revolution," "The Joyous Spirit of '76," "The Founding of a Free Nation," "The Glorious Echoes of the Liberty Bell," "The Welding of a Severed Nation," "The Heroes of '61," "The March of Freedom Through a Nation's Triumphs." The author has called this part of the work a "historical tonal-panorama," in which the events and the emotions of the times are re-

flected in a rapid succession of musical numbers.

Leading along with the story of American ideals and accomplishments, the interlude "Evocation of the Spirit of Peace" takes the hearer into a new realm of musical characterization; this is an orchestral piece chorus, "Come! Come! Sweet Peace." The interlude makes an artistic foil in strong contrast against which the dramatic baritone solo, "The Frightfulness of War," comes as a forceful awakening from the dream of peace. This scene brings us to the time of opening of the recent war. The rolling out of thunderous lines, descriptive of the horrors of war, one of the real dramatic moments of the work with freakish orchestral illustrations, is again followed by a strongly contrasting scene, "A Nation Exalted in Sacrifice," which is another orchestral number relieved by vocal solos and choruses. This is one of the most characteristic of Mr. Russell's musical numbers, the dignity and poetry of the text being coupled with music of the most modern of moods, and the climax of the score reached with a grand chorus of acclaim by the nations of the world. Following this scene, which met with a great reception by the audience, is another interlude, "The Supreme Sacrifice," for tenor solo, which was omitted at this performance for some unexplained reason. The story now reaches the time of our country's entrance into the war, the twelfth scene, the largest of the work, is entitled "A Peaceful Nation Goes Forth to War." The scene is opened by a narrator describing the agitation of the nation as it prepares for war. A male chorus sings a recruiting anthem and duets follow for soprano and baritone, and tenor and baritone. An effective episode is a well-developed chorus of women which works up to an exciting climax, with a dramatic duet for soprano and baritone, "Go, Then, Heroes." With the din of brass and drums the soldiers pass along. The echoes die away, the people return to their homes. All of this is told with what the author-composer calls "Lyric Declamation," a style of melodic recitation often more dramatic than lyric, which Mr. Russell has developed in a unique and effective manner, quite his own, while the music is always a fitting annotation of the mood expressed, making a continuous stream of melodious orchestral accompaniment. This narrative is continually relieved by choral work of a rousing or reflective nature, in many cases among the most original and interesting of the numbers, while the orchestral interludes the more flowing solos



Louis Arthur Russell, Pedagogue and Composer

and duets are of very interesting thematic character with orchestral development highly colored as descriptive elements in the carrying on of the story. There are five specific themes or motives playing their parts in the orchestral scheme throughout the work: First, in the opening of the prelude the Freedom theme; second, the Peace theme; third, the Battle theme; fourth, the Victory through Battle theme; fifth, the Triumph theme. The twelve scenes are followed by the "Epilogue" which with chorus, orchestra, soloists and reader, describes the emotions of the world during the war, and the exultation over its ending. There is a brilliant "March of the Victors," a unique and spirit searching "Dead March," a hearty welcome to the returning victors, concluding with a verse of "America," and closing with a heroic setting of the peace theme, trumpeting with chorus, a solemn "Amen" to the story of the "Triumph of Freedom and Peace."

The effect of the work upon the audience was of deep emotion with the liveliest of patriotic sentiment. Beside the gratification of the musical senses to a great degree, the spirit of American ideals was surely aroused to the heights. Mr. Russell has received the most complimentary tributes regarding "The Triumph of Freedom and Peace." The text is dedicated to the "Sons of the American Revolution" and the scenes are variously inscribed by the composer to the Red Cross Society, the American Legion, the President and Officers of the N. J. S. A. R., to officers of the Oratorio Society and to the officers and men of the A. E. F.

THEO KARLE TRIUMPHS IN TACOMA STADIUM

Tenor Substituting for Schumann-Heink Does Excellent Singing Before Large Audience

TACOMA, WASH., Aug. 1.—By consenting to move forward his own date, Theo Karle, the Washington tenor, saved the day for the Stadium Concerts Committee when word came that Mme. Schumann-Heink had been injured and would be unable to fill her engagement to sing. The contralto was scheduled to appear at the fourth of the series of civic concerts being given in the Stadium, and Karle was booked for the fifth. When news of the accident to Mme. Schumann-Heink came, only three days before the day of her scheduled program, Mrs. Bernice E. Newell, manager for the Stadium committee, was able to reach Karle by telephone at Olympia, and he consented to a change of dates. At that time it was expected the contralto would be able to take Karle's date in exchange, but word has since been received that her appearance must be cancelled entirely. Negotiations are now in progress for another celebrity to give the fifth program late in August.

Karle's eleventh-hour appearance was made on Friday, July 30, and his program was one of the most successful of any of the Stadium concerts, either this year or in the past. To begin with, he had an almost perfect night for outdoor singing. The crowd in the concrete seats was not the largest of the series (totaling about 3000), but there were more

automobiles in array on the field of the Stadium than at any previous concert. This was largely because personal friends and acquaintances of the Washington tenor had motored from Olympia, Seattle and other Northwest cities to hear him. Many of these knew him as a boy, before he started his musical career, with its successes in New York and elsewhere.

Save for his first two numbers, the classic "Care Selve" of Handel and "Quanto tu Canti" of Tirindelli, the tenor's program was entirely in English. It was an object lesson in clear-cut enunciation and the words could not have been more distinct, far as many in the audience were from the singer. Smooth, sweet tone, an even scale, well achieved soft effects and a floating *mezza voce* were good qualities that accompanied the singers' unusually successful treatment of words. A slight *vibrato* and a tendency to overuse the *portamento* in emotional effects were minor flaws.

The Thule Male Chorus, a commendable Swedish organization directed by the Rev. E. C. Bloomquist, sang a *capella* and not always in tune, a number of songs of the Northland, and shared in the enthusiastic applause. Cecile Baron was the accompanist for Mr. Karle.

T. J.

Caruso to Appear in Fort Worth Club's Concert Course

FORT WORTH, TEX., Aug. 1.—The Harmony Club has just signed a contract with Enrico Caruso for a concert to be given Oct. 18. The club, which is the largest musical organization in the city, has done a great work here for the advancement of music, and has been practically the only medium for the presentation of noted concert artists for many years. The Caruso concert is regarded as a distinct achievement crowning the many successful years of concert work by this progressive club. Concerts in the regular Harmony Club course for next season will include Mary Garden, Percy Grainger and Anna Case. An additional concert by the New York Philharmonic Orchestra will be given April 15.

C. G. N.



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Blazing the Path to Municipal Opera

By HOLLIS EDISON DAVENNY



Members of the Birmingham Chorus Assembled to Sing at Parade in Alabama City in Honor of the Convention of the Rainbow Division

BIRMINGHAM, ALA., Aug. 8.—Criticism has frequently been made of mass singing on the ground that it was not musically constructive—that it did not lead anywhere. It is true that mass singing is primarily social and recreational, but it has wonderful possibilities for musical outgrowth. For instance, the chorus is a natural next-step, one that is a constructive step in musical education. The final step is civic grand opera.

A plan for organizing the civic chorus on a unit basis was first developed by the writer in Washington, D. C. The first season showed an enrollment of fifteen units, with a total membership of 1283 voices drawn from government departments, department stores and other centers. The chorus first appeared at the welcome to General Pershing, and 700 members sang for four hours during the parade. At a subsequent public rehearsal the chorus was formally dedicated to the city of Washington. One thousand members were present at the second public appearance, when the chorus sang from the steps of the Capitol at the reception to the King and Queen of the Belgians. A program of Christmas carols was presented by the chorus in its third appearance during Christmas week, 1919, at the Central High School. The

chorus continued prospering under the leadership of Charles S. Wengerd. It made its fourth appearance on the Capitol steps in the Flag Day exercises. A loving cup was offered for the best percentage of attendance and the Finance Division of the War Department was the first winner.

The second city to adopt this choral plan of organization was Birmingham, Ala. The chorus began with eight units with an approximate membership of 400. The Birmingham Chorus made its debut at the convention of the Rainbow Division. Under the direction of the writer the chorus sang a half-hour program of folk songs and patriotic airs before the parade started and also at various intervals during the parade. A local piano company offered a silver trophy to the unit which had the best percentage of attendance at public rehearsals and public appearances. This trophy was won twice in succession by the Wheeler Business College unit.

As to the organization of a civic chorus, it must first of all be thoroughly democratic. It is a chorus of the people, regardless of musical training or vocal attainments. Its objective should be the creating of a desire for better music and the drawing together of the different activities of the community in this effort. In this way a distinct relationship is created between the "sing" and the civic chorus.

Although the step from the "sing" to

grand opera may seem great, it will not be difficult of accomplishment if the proper relationship is created between the different stages of development. First, the sing creates an outgrowth in the civic chorus, and the chorus in turn, supplies vocal material for the church choir, the oratorio society and, finally, the opera chorus.

As to the feasibility of producing operas, the time is past when we associate grand opera only with our great cities, for more than a score of cities, large and small, have produced grand opera successfully within the past year. The smallest city may provide a splendid chorus and fine solo voices but be entirely lacking in artists who have the necessary qualifications for directing the final musical and dramatic details of the production. In this case the best available artists should prepare the opera in its mechanical stages, and then specialists should be secured for the last few rehearsals and the performance. If the city is able to supply its own specialists locally, there may be no need for outside assistance. If by bringing in fine talent, however, added advantages may be provided for the local artists, it should be done if possible. Thus the city will supply greater advantages for its local musicians, and it will then be unnecessary for them to go to other cities to find recognition. When this is done, the Metropolitan and Chicago companies will recognize artists trained in other cities

just as readily as those developed in New York or Chicago.

As the chorus is the very foundation of civic opera production, chiefly because it represents the community aspect, its organization should be considered first. In selecting the voices, it must be remembered that regularity in attendance is no less an essential than a good voice. The choral director must not forget that it is essential that the people find recreation in the musical work. The voice trial should therefore be informal and in no way resemble an examination, lest talented but sensitive persons be deterred from presenting themselves.

The Choral Personnel

The size of the chorus must to a certain extent be determined by the amount of good material available, although the size of the stage where the opera is to be produced must be considered. At any rate, a maximum limit should be set at the start, for in memorizing a serious work, the number of singers must not fluctuate continually. A good plan is to provide a large chart which should be hung in a conspicuous place, showing the chorus blocked out with its proper number of sopranos, tenors, altos and basses. The name of a member should be in each block, the blank spaces showing vacancies to be filled. Any member not showing the proper interest should have his

[Continued on page 29]



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Kirkville, Mo., Forces Give "Martha" at First Festival



Principals of Kirkville's (Mo.) First Music Festival. In Front Row, Left to Right: J. Dillinger as "Sheriff"; P. Riggins, "Sir Tristram"; Edward Howell, "Plunkett"; Mildred Nulton, "Nancy"; Ermine Thompson, "Lady Harriet"; Raymond N. Carr, "Lionel." Below: J. W. Neff, Conductor. Inset: Raymond N. Carr, Producer

KIRKSVILLE, MO., Aug. 7.—The first annual festival of music and drama, was given at the Campus Theater of the Teachers' College, the last week in July. The works presented were Flotow's "Martha" and Shakespeare's "Midsummer Night's Dream."

The operatic performance was under the direction of Raymond N. Carr, head of the music department of the college. The cast included, besides Mr. Carr, Ermine Thompson as *Lady Harriet*, Mildred Nulton as *Nancy*, Gwynne Burrows as *Sir Tristram*, Edward N. Howell as

Plunkett and Jimmie Dillinger as the *Sheriff*. Mr. Carr, besides directing the production, did excellent work as *Lionel* and was greatly applauded after his solos. Miss Thompson, also, was very successful. The Spinning Quartet had to be repeated.

John W. Neff conducted the orchestra with much skill and kept the entire organization up to the mark. The costuming and lighting of the performance was artistic and the whole production reflected great credit upon those who had it in hand.

Fine Work Done by High School Orchestra of Mount Vernon, N. Y.

MOUNT VERNON, N. Y., July 16.—The concert given this year by the Mount Vernon High School Orchestra was typical of the fine work done by the body, but it was more impressive by virtue of the fact that all of the soloists were members of the orchestra. John Simpson, pianist, played Liszt's Eleventh Hungarian Rhapsody; Herbert Fajen, cornetist, played "Dream On," Phelps; and Henry Crawford played on the cello Bargiel's Adagio. These are selected at random from a varied program, but they give an idea of the type of music that the orchestra members are capable of playing.

Among other numbers the orchestra played Schlegel's "Golden Scepter" and Bellar's "Lustspiel." The Mandolin Club offered a number of the musical hits of 1920 in a way that won approbation. Samuel Greiss was also heard in three numbers.

The teaching of music in the schools of this city is one of the most important features of the school curriculum. Under the direction of Thomas W. Sturgeon, supervisor of music, and his assistant, Loretta V. Knights, musical instruction has reached a high standard of efficiency. Dr. W. H. Holmes, superintendent of schools, has always insisted that music should be taught to the pupils under his direction in the most practical, efficient way and his instructions have been carried out.

And out of this system of teaching there has developed this impressive organization—the Mount Vernon High School Orchestra, an orchestra which has already produced a number of players who are to-day appearing with the large symphony bodies.

Orchestras in schools have been established throughout the country. They have come to be recognized as one of the necessities of good school work and the local organization is one worthy of commendation. The success of this body is due to the ability of the student players and the indefatigable efforts of its founder and present director, Emil Nielsen, Jr.

Some years ago, when the late Alfred Hallam was supervisor of music in the school here, he granted permission to Mr. Nielsen to organize an orchestra. The latter was then a student. He whipped a small organization into shape and then entered New York University. During the time that he was there the work he had started was carried on by members of the student body. It developed quickly.

In 1910 Mr. Nielsen graduated, and was made an instructor in the High School, assuming shortly thereafter the leadership of the orchestra, which he has since retained.

In conjunction with every high school orchestra there is the elementary school musical body. The younger students receive valuable musical education in this

manner, for practically all of the eleven lower grade schools now have orchestras. Thus the loss of players from the High School Orchestra through graduation is compensated by the fact that recruits are always available from the lower grades.

Students desiring to play in the High School Orchestra, but who are unable to purchase instruments, are provided with those instruments through a fund maintained especially for that purpose. Rehearsals are held regularly each week, from October to June.

Besides playing at all school functions, such as assemblies, school plays, entertainments and commencement exercises, the orchestra is repeatedly called upon to do outside work, to play at the larger public functions, and it is always ready to respond.

Ex-Mayor Edwin W. Fiske always used the orchestra to advantage in advertising Mount Vernon. At an exhibition held several years ago in Grand Central Palace, New York, the orchestra made a deep impression. During the war it played on many occasions during Liberty Loan and Red Cross drives. This has attracted civic pride. It could not fail to.

Director Nielsen points with pride to the fact that his orchestra has been instrumental in sending into the musical world several young people who have already gained an unusual measure of success.

Included in this list are Harry Micklin, violinist, now with the Detroit Symphony Orchestra; Karla Kleibe, violinist, now an instructor in the Damrosch School of Music in New York City; Regina Dufft, another violinist, and daughter of the late Dr. Carl E. Dufft, one of the best-known musical instructors of his day; Samuel Greiss, violinist with the New York Symphony Orchestra; Frank Sheridan, pianist, who has repeatedly appeared in public concert and is now completing his studies in Europe.

Music that is instructive and worth while is the only type of music used. American numbers predominate because Americanism is the keynote of the instruction. In the repertoire is found all the standard overtures and marches, as well as the celebrated works of the masters.

A yearly concert given by the orchestra is one of the largest attended functions of musical character in the city.

F. B. K.

Amy Ellerman and Calvin Coxe to Open Tour in Minnesota

Amy Ellerman, contralto, and Calvin Coxe, tenor, are preparing their concerts which are now being arranged for the coming season. Their first week's bookings so far reported include recitals through Minnesota. The cities include Wabasso, on Aug. 16; Fairfax, Aug. 17; Gibbon, Aug. 18; Winthrop, Aug. 19, and Arlington, Aug. 20.

Blazing the Path to Municipal Opera

[Continued from page 28]

or her name erased and a call made for a new member to fill the place. It will be of value to appoint a committee in each section, this committee to be responsible for the attendance of the members in its section.

The choral director must not only be a musician but a diplomat. While he should be familiar with operatic tradition, the proper tempi, cuts, etc., these qualifications are not entirely necessary provided a specialist is secured to finish the work. He should strive not only to teach the music but to keep the story vividly before the members as the singers must know what they are singing about. Memorizing should not be attempted until the music has been thoroughly learned. All this choral work should be complete before the dramatic coach is called upon, as he cannot receive the best of attention until the music is absolutely memorized.

Much of the success of the organization depends upon the selection of an accompanist, who should not only be a good reader, but be familiar with the opera, be able to fill in parts readily and follow the director closely.

Value of Dramatic Coach

The dramatic coach for grand opera is really the producer. He must be familiar with opera tradition and, although not a musician, should have a fair understanding of musical values in order to get the best results. The dramatic coach is one specialist not found in the average community and the most likely to be secured from the outside. If the community is compelled to depend upon its own resources, however, the dramatic coach may find the knowledge he lacks through the co-operation of others.

The selection of the orchestra depends largely upon the resources of the particular city. If the city is large, with a good supply of orchestral players, not less than thirty of the best men should be selected. If the supply of players is limited, a selection of fifteen men may be quite satisfactory. It could be made up somewhat as follows: Two first violins, one second violin, one viola, one cello, piano, two trumpets (or cornets), one trombone, one clarinet, one flute, one oboe, one bassoon, drums and tympani.

In many communities where musicians of professional caliber are scarce, arrangements may be made with the musical union to supply musicians for the important places, and the balance may be filled in with the best amateurs. Where the supply of players is extremely limited, it is not advisable to have a misfit orchestra. It is preferable to have

two pianos with two expert accompanists who can fill in the extra parts.

After all the work has been done with the chorus and principals, both musically and dramatically, the entire burden of successful performance rests with the conductor. He should not only be a capable orchestral conductor but be thoroughly familiar with opera tradition. Where an orchestra is not possible, the choral director may satisfactorily conduct. In fact, the choral director is often an orchestral player with all the necessary qualifications for conducting with orchestra.

The principals should be selected from the local artists as to how they best qualify for the particular rôle, both in voice and physical fitness for the part. Where the particular voice needed is not available, a visiting artist should be secured.

The time required for preparing an opera depends entirely upon local conditions and upon the character of the opera produced. If outside assistance is not secured and the effort is to be entirely local, two months with two rehearsals a week would be necessary. If specialists are engaged for the final stages, a minimum of three weeks, with three rehearsals a week, would be required, prior to the arrival of the specialist.

The production of municipal grand opera may be on a small scale, but that should not prevent it from being artistic and correct in every detail. Its success, however, should be judged primarily as to its development of musical appreciation. The fact that the effort is being made means progress. If, as a result of the production, the people of the city—especially those who take part—are led to appreciate the best opera, the venture may be accounted a success.

Mrs. Harrison-Irvine Entertains

Among the guests who were entertained by Mrs. Jessamine Harrison-Irvine at an informal supper given in New York in honor of her mother, Mrs. Benjamin Harrison, on July 29 were: Dr. and Mrs. Edward Babcock, Mrs. Frances Gay, Thuel Burnham, Mme. Clara Novello-Davies, Russell Wragg, Mrs. Caroline Benjamin, Maurice Barretts and John Benjamin, Mrs. Nina Herschler, Evangeline Adams, Mr. and Mrs. Edward Parker and Felix Orman. Mrs. Harrison-Irvine was the accompanist for Mme. Christiane Eymael and Rafaelo Diaz at a recent Stadium concert and also assisted Arturo Albino at the Long Beach Yacht Club on July 24.

Remodeling Cincinnati College

CINCINNATI, Aug. 7.—The College of Music which has just come under the management of J. Herman Thuman is undergoing many alterations and repairs. As soon as possible the Odeon which is the concert hall of the College will be completely remodeled and made into an ideal concert hall.

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PARKERSBURG, W. VA.—Frances Johnson presented two of her pupils, Ruth Hornbrook and William Paden, in an interesting piano recital at the Woman's Club recently.

GEORGETOWN, TEX.—Sullivan's "Holy City" was recently given a performance here under the direction of F. W. Kraft, Dean of the Fine Arts Department of Southwestern University.

BRIDGEPORT, CONN.—Guido H. Caselotti, who maintains a New York as well as a local studio, has recently removed with his family from Floral Park, L. I., to Butler Avenue, this city.

CHARLES CITY, IOWA.—The Modern Woodmen of America Band gave its first public concert in Central Park July 28. This, the only M. W. A. band in Iowa, was organized early this season.

SAN FRANCISCO, CAL.—Lillian Swae, a talented fifteen-year-old violinist, who has been studying with Giulio Minetti and Giuseppe Jollain, will soon leave for New York to continue her studies.

BRIDGEPORT, CONN.—Mary Maraffi, concert pianist, left recently for a vacation to be spent with her instructor, Prof. E. A. Parsons of New Haven, and family, at their summer home in Vineyard Haven.

PORTLAND, ORE.—Mrs. J. B. Ettinger, soprano, has been re-engaged as soloist in the choir of the Westminster Presbyterian Church. Mrs. Ettinger is a pupil of Marchesi, and has sung extensively throughout the country.

PORTLAND, ORE.—Mrs. Alice E. Marshall has moved her headquarters from Portland to Chicago, where she will teach at the William Hall Sherwood Home. She plans to spend five months of each year in Portland.

BUTTE, MONT.—Irene St. Quentin, pianist, presented her large class in three successive recitals at the First Presbyterian Church. The pupils were assisted by Violet Eister, Lucia Evans, Miss Walker and Mr. Carney.

FORT WORTH, TEX.—Mrs. Pearl Cahoun Davis, soprano, teacher of singing and member of the First Presbyterian Church and Temple Beth-El quartets, spent five weeks this summer in Chicago studying under Herbert Witherspoon.

BAR HARBOR, ME.—A program of American compositions was recently given at the Casino by the Boston Symphony Players, Arthur Brooke, conductor. The program contained works by Nevin, MacDowell, Holst, Moret, Romberg and E. L. Turnbull.

VANCOUVER, B. C.—Six advanced pupils of Holroyd Paull, violinist, were recently heard in recital at the Old Country Tea Room. Those taking part in the program were Edna Crittenden, Hugh S. Barbour, Percy Clay, Mrs. Aagot Haley, Marjorie Hall and Robert Robertson.

WARREN, OHIO.—Fouces Luley recently presented her pupil, Jane Flora, in a piano recital at the latter's home on North Park Ave. Her program included works by Bach, Grieg, MacDowell and Paderewski. She was assisted by Ruth Thomas, harpist, and the Ladies' Quartet.

NEW HAVEN, CONN.—The first of the series of Sunday night concerts at the Woodmont Country Club took place recently. The artists were Marie Warrington, soprano, who formerly appeared with the Savage Opera Co., Gordon Stuart Stevens, baritone, and Mabel Deegan, violinist.

FORT WORTH, TEX.—Sam S. Losh, director of the Apollo Quartet, and formerly government song leader at Camp

Bowie, directed a quartet from Fort Worth at the Rotary convention at Atlantic City. Other members of the quartet were W. P. Talbert, Ava Bombarger and Frank Agar.

MORGANTOWN, W. VA.—Beryl Batten, violinist, presented a number of pupils in recital at her home recently. Those who took part were Hoya Walls, Blanche Ramsey, Ralph Coburn, Delmar Runner, Iva Wilt, Marie Gribble, Nancy Courtney, Dale McElroy and Irene McClure. The accompaniments were played by Ruth Batten.

LANCASTER, PA.—Pupils of Fanny Powles gave a program of piano music recently at her studio on Cornell Avenue, West Lancaster. Those who participated were Sarah and Katherine Powery, Romaine Stively, Mary Diffenderfer, Thomas Merrick, Ruth Ault, Russel Schmidt, Mildred Gamber, Nelson Stively and Dorothy Boyd.

MONTEAGLE, TENN.—Creighton Allen, pianist and composer of Shreveport, La., gave a recital recently before an audience of 2000 persons. Mr. Allen's program was devoted largely to the works of American composers, two groups comprising compositions of MacDowell, while one contained three small works of his own.

PORTLAND, ORE.—Mrs. Eleanor Osbourne Buckley, lyric soprano, who took a leading part in the operetta "The Forest Children," this week, will leave soon for New York where she will enter the concert field. Mr. and Mrs. Buckley have been heads of the violin and vocal departments respectively, of the Ellison-White Conservatory.

GRANGEVILLE, IDAHO.—Mrs. Reese Hattabaugh recently presented a number of her vocal pupils in recital. Those who participated were Mildred Brown, Esther Kerlee, Bessie Chaney, Florence Ita, Mary Barker, Grace Lowrie, Mrs. Eresch, Reese Hattabaugh, Jr., and Velma Frizzell. The assisting artist was Lallah Fulton, pianist.

WHEELING, W. VA.—Wheeling is one of the latest cities to realize that it cannot get along without a Friday Morning Musicale; hence arrangements have been made whereby the best of local and professional talent will appear in programs at the McLure Hotel every Friday morning. The new venture is under the patronage of local musicians.

FAIRMONT, W. VA.—Jackson Clyde Kinsey, baritone, of New York, gave a recital recently in the First Methodist Episcopal Church. Due to the fact that Mr. Kinsey is a former citizen of Fairmont, his recital was an event of considerable local interest. He was assisted by Florence Clayton Dunham, organist, and Hazel Block, accompanist.

MIDDLEBURY, VT.—Mrs. H. A. Buschek of New York, known in musical circles as Mme. de Calvé, sang songs by Ardit and Hawley at the reception recently given Senor Moreno-Lacalle, head of the Spanish school at Middlebury College. She was assisted by Mr. Lauh, tenor, of Bethlehem, Pa. The accompanists were Rena Dumas and Helen Green.

BURLINGTON, VT.—Frederic M. Bell, bass-baritone, recently sang at the Lake Placid Club, at Lake Placid, in conjunction with the Boston Symphony Sextet. Other appearances which he made at Lake Placid were at the Union Church and at the Loon Lake House. On all of the occasions he was accompanied by Mrs. Florence Wood Russell of Burlington.

LOS ANGELES, CAL.—A. F. Fuller, pianist, singer and whistler, recently gave an interesting program which included numbers from operas by Leoncavallo, Massenet and Adam. Mr.

Fuller had the assistance of Herbert Weidoff, cornetist; Howard Martindale, cellist; Gertrude Allen Long, contralto; Lillian Steeb, pianist, and Harold Selberg, violinist.

BRIDGEPORT, CONN.—Mr. and Mrs. Claude Sammis, both of whom are graduates of the Yale School of Music, are moving to Hastings, Neb., where Mr. Sammis has accepted a position at the Hastings College as head of the violin department, conductor of the college orchestra, and supervisor of music in the public schools. Mr. Sammis was formerly assistant to Prof. Paul Stoezing in New Haven.

EAST HAVEN, CONN.—The annual recital given by the younger pupils of Mrs. Clara Brainard Forbes, was recently given at her residence on High Street. The children were assisted by Mr. Bowers, violinist. Catherine Cunningham won the first prize, both for perfect attendance and for best work during the year. Other prizes were awarded to Erwin Martin, Hazel Thompson, and Mildred Bradley.

BURLINGTON, VT.—The first of a series of entertainments which are being given at Queen City Park, took place recently. The program was arranged by Mrs. Frank M. Bell and included solos by Violet Ramsdell, Eula Baldwin, Mrs. Bell; violin solos by Stella Sharpley; dances by Helen Agel, and monologues by L. F. Killick. Two more entertainments will be given this month, which will also be held at the Temple.

BURLINGTON, VT.—At the fourth meeting of the Musical and Dramatic Club of the summer school at the University of Vermont, the program included solos by Miss Slayton, Miss Connelly, Mrs. Pine, Prof. F. B. Jenks, Miss Cargen and Arthur Dorey. There were also piano numbers by Miss Clark, Miss Folsom, Miss Campbell and Mr. Russell, and readings by Miss Killam. Harley Wilson was the accompanist.

BALTIMORE, MD.—The seventh and last of the recitals at the summer school of the Peabody Conservatory was recently given by Frederick R. Huber, organist, assisted by John L. Wilbourn, tenor. Mr. Huber played numbers by Harvey P. Gaul, A. Walter Kramer, Ralph Kinder and J. Frank Frysinger. There were also three Negro Spirituals arranged for organ. Mr. Wilbourn sang songs by Ward-Stephens and Oley Speaks.

SAN DIEGO, CAL.—Among the musical treats which the residents of San Diego have had this summer, one of the most enjoyable was the program of Daniel A. Hirschler, concert organist of Emporia, Kan. Mr. Hirschler's chief number was a Bach "Fantasie and Fugue." Other numbers on his program were chosen to display the different choirs of the great organ which is one of the most famous instruments in the country.

PORTLAND, ORE.—Portland musicians are still busy despite the fact that the season is midsummer. Mrs. Adele Case Vann, contralto, is summer soloist in the choir of the First Baptist Church. Mrs. J. C. Holden, who has been studying advanced theory with Martha Reynolds for the past two months, has returned to her home in Tallamook. Arthur L. Clifford, violinist, and Nita B. Clifford, pianist, have been engaged to supply the music at "Welch's," a summer resort near Portland.

LANCASTER, PA.—The Playground Association has provided a series of evening band concerts for the residents of this community. The local bands giving these programs are the City Band, under the direction of B. Frank Streaker; Burgers Military Band, under Raymond Myers, and the Iroquois Band with Ad. Stork. In addition to these weekly concerts, which will take place in Buchanan Park and the Prison Park, there is an opportunity for those in attendance to participate in an hour of song.

BOZEMAN, MONT.—W. Gifford Nash recently directed a production of Liza Lehmann's "In a Persian Garden," which was given under the direction of the Bozeman's Woman's Club. The quartet

was composed of Myrtle Steffins, soprano; Madeline Purdy, contralto; Carl Widener, tenor, and P. A. TenHaaf, baritone. The accompaniments were played by M. J. Blish, violin; Garret DeKay, violin; Bernice Currier, viola; Benetta Nash, cello; R. B. Bowden, horn; and Mr. Nash, pianist.

FORT WORTH, TEX.—Mrs. Helen Fouts Cahoon, soprano and teacher of singing, is in Chicago for the summer as a member of the Bush Conservatory faculty. A number of pupils from Fort Worth and vicinity accompanied her to continue their studies. Mrs. Cahoon has been engaged to sing with the Cincinnati Symphony before she returns to Fort Worth. Mr. and Mrs. Andrew Hemphill took a party of pupils to Chicago for the summer where Mr. Hemphill held his usual summer school and continued his studies under Herbert Witherspoon.

LANCASTER, PA.—One of the landmarks of Lancaster is "Old Trinity" Lutheran Church. The church contains one of the oldest organs in this section of the country, the case and part of the mechanism having been installed in pre-Revolutionary days. During the summer months special programs are given in which visiting artists frequently participate. On Sunday, Aug. 1, a program of special merit was given by Mrs. Ralph Stamy of New York, Elizabeth Schlegelmilch, harpist, and a member of the Salzedo Ensemble; Marguerite Herr, violinist of Philadelphia, and C. N. McHose, organist.

MUNCIE, IND.—The Muncie Conservatory of Music recently closed its fifteenth session with a commencement program at which forty-five pupils in piano, voice, violin and dramatic art were graduated. In addition to the numbers which were played by the Conservatory orchestra, Hubay's "Hungarian Rhapsody" for violin was played by Cleon Colvin, and Schytte's piano concerto by Nina Mitchell. Mayme Kennedy read "Pipes of Pan" by Lulu Jones Downing, and Ellen Cates sang songs by Spross and Allisten preceding the presentation of diplomas by Harry W. Thomas, director of the Conservatory.

LIMA, OHIO.—Irene Harruff Klinger formerly identified with Chautauqua circuits and later with the Lewis Concert Company of Chicago, with which organization she made a coast-to-coast tour, has opened a studio here for teaching voice and piano. Prior to her marriage to Mr. Klinger she gained several degrees, among them Bachelor of Music at Oxford and a special teacher's certificate from the Lyceum Arts Conservatory, Chicago. As Miss Harruff she coached with Margaret Parry Host, Columbus, Sibyl Sammis McDermid, Chicago, and Samuel Lewis, the distinguished Welsh tenor.

TORONTO, OHIO.—An event of considerable local importance was the recent appearance of the Lee Symphony Orchestra, which gave a concert in the auditorium of the Methodist Episcopal Church. The personnel of the orchestra is as follows: Harry Lee, clarinet; William Beuhrig, violin; M. Wallace, bass; Harold Sherwood and R. Edwards, cornets; Chester Reynolds, trombone; D. Van Dyke, drums, and Nora Coffey, piano. The soloists were Elizabeth Smith, Sylvia Davis and Wilber L. Glenn. The orchestra, which has been in rehearsal for more than a year, is under the direction of Harry Lee.

PORTLAND, ORE.—At the Odd Fellows' Children's Home on Thursday evening, Mrs. E. R. Ewert presented her pupils before a large audience. The excellency of the work done was the cause of much favorable comment. The following children from the Home took part: Mary and Ada Cluckey, Bertha Sexton, Viola Callahan and Adeline Boardman, who received certificates of promotion; Florence and Marie Price, John and Philip Dausner, Clara Williams, Edna Jones, Emery Hoffman and Willis Sexton. Other children who assisted were Imia and Novia Mitchell, Lois and Ethel French, Pauline and Ella Kenworthy and Charles Piper. Mrs. Jesse Jarvis, past president of the Rebecca assembly gave an interesting talk on the value of a musical education.

GEORGETTE LA MOTTE

PIANIST

Management ORA LIGHTNER FROST, 807 Fine Arts Bldg., CHICAGO.

In MUSIC SCHOOLS and STUDIOS of N.Y.

Frank La Forge and Ernesto Berumen presented some of their pupils in recital at their studio, on July 28, before a large audience. Hazel Silver, soprano, appeared for the first time at these recitals and scored a decided success. Gutia Casini, Russian 'cellist, who toured the country some time ago with Sembrich and Alda, was the guest-artist, playing a group of pieces with fine tone and clear technique. His playing of "Retreat" by Frank La Forge, was especially well received. Arthur Kraft sang a group of songs by Brahms and Richard Strauss, delighting the audience with his artistic singing. He was also heard to advantage in the "Serenade" by Strauss. Charles Carver was heard in an aria from Mozart's "Magic Flute," and a group of songs, two of them sung in Spanish. Rosamond Crawford, Erin Ballard and Louis Meslin were the pianists, all doing

splendid work. Mr. Meslin has several appearances booked with Mme. Matzenauer during the coming season, playing both her accompaniments and solo numbers as well.

Lynette Koletsky gave a program of pieces for piano and orchestra on the evening of Aug. 4 at the studio of Edwin Hughes, including the Mozart C Minor Concerto, the Symphonic Poem, "Les Djinns," for piano and orchestra by César Franck, and the Grieg Concerto. Mr. Hughes furnished the orchestral parts of the compositions on a second piano. Mrs. Koletsky's playing was received with enthusiasm by her hearers, who were mostly members of Mr. Hughes' summer class, and she was compelled to add encores at the close of the program. Next week she will play a program of solo numbers at the Hughes studio.

Opera Season Affords Summer Diversion for Cincinnati Throngs

Seven Weeks' Course, Sponsored by Orchestra and Civic Bodies, Draws Great Audiences—Lyford Proves Admirable Conductor

CINCINNATI, OHIO Aug. 7.—The music-loving people of Cincinnati and especially those who were obliged to stay at home during the vacation period have been enjoying a most unusual musical summer. The feature of this, of course, has been the opera of the Zoological Gardens which is now in its seventh and closing week, and which has been drawing such great crowds that there are many requests for an extension of the season. This, however, will not be done and the season will close with the performance on next Saturday evening.

This summer-opera idea was fostered and backed by the generosity of those at the head of the Symphony Orchestra and other artistic civic institutions of Cincinnati, and the project was given into the hands of Ralph Lyford, operatic director of the conservatory. He had an adequate stage built, gathered together a fine company and with the assistance of some fifty men of the Symphony Orchestra inaugurated a season of operatic performances which in point of artistic excellence, elaborateness of production and real worth is not excelled anywhere. This operatic experiment proved a success from the opening night when a beautiful performance of "Martha" was given before an audience which crowded every seat and filled every available inch of standing room—giving vent to its enthusiasm by prolonged applause.

Complete operatic performances are given four evenings each week and the other three evenings are devoted to symphony concerts, under the conductorship of Modeste Alloo, and scenes from operas. So great has been the success that already plans are being formed for a much bigger season next year. The company is a splendid one, headed by two unusually gifted stars known in the operatic world, Salvatore Schiavetti, tenor, and Mario Valle, baritone. Melvena Passmore, a gifted young American soprano, and Elaine de Sellem, mezzo-contralto, are the leading stars of the women singers and the company includes besides these Florence Warren, Clara Thomas Ginn, Marcella Menge, Martha Doerler and Nettie E. Howard, sopranos; Marguerite Bentel, contralto; Daniel Benton, Edward Schmidt, John J. Niles and Clifford Cunard, tenors; Robert Maitland, basso; Irving Miller, character baritone, and Paolo Quintina, basso-buffo and stage manager. The assistant conductor



Ralph Lyford, Conductor of Cincinnati's Season of Summer Opera

and chorus master is Alberto Schiavetti. The chorus is made up of local singers trained for this occasion. The operas given included "Martha," "Rigoletto," "Don Pasquale," "Pagliacci," "Hansel and Gretel," "The Barber of Seville," besides scenes from "Il Trovatore," "Carmen," "Faust" and other favorite operas. The stage settings were superb. The most artistic performances were those of "Rigoletto" and "Don Pasquale," while the most popular was "Hansel and Gretel" which this week is drawing tremendous crowds.

Mr. Lyford has been in Cincinnati for some years and this is the first opportunity he has had to exploit his knowledge and his gifts in more than one single performance and his success during this summer opera season is enormous. At every performance the audiences insist upon giving him an ovation and in this the symphony players and members of the opera company join. Musically he is the "hero of the hour." Perfect weather conditions have added much to the enjoyment of these open-air operatic performances. For the closing week "The Secret of Suzanne" will be presented and request performances of "Don Pasquale" and "Hansel and Gretel."

"SCHERZO."

Portland (Ore.) Motion Picture Houses Offer Musical Programs

PORTLAND, ORE., Aug. 9.—The motion picture houses seem to have adopted the happy idea of providing excellent musical concerts as a part of their entertain-

ments. The Liberty program last week included the "Intermezzo" from "Cavalleria Rusticana," the "Miserere" and "Anvil Chorus" from "Trovatore," a number from "Faust," and "The Lord Is My Light," sung by Leah Leaska. At the Majestic there was given "The Whistler and His Dog," Pryor; "The Dying Peasant," Gottschalk, and "Angel Face," Herbert. At the Rivoli the Sunday concerts are especially fine. The pianist is Francesco Longo. A recent program included the "Tannhauser Overture," "Narcissus," by Naomi, excerpts from Wagner's "Tristan and Isolde," "Angel's Serenade," Braga, and "Violets," by Waldteufel.

N. J. C.

MUSIC FOR THE FILMS

AT the Capitol Theater, the feature of the musical program for the week of Aug. 8 was Liszt's Thirteenth Rhapsody, especially arranged for the orchestra by Erno Rapee, who conducted in person. A Czimbalom cadenza by Bela Nyari was of especial interest. Alexander Gumansky, director of the ballet, devised a "dance revel," set to Chaminade's well-known "Scarf Dance," and presented by Jessie York, Marie Harding and Jessie Roggi. "The Carnival," by Felix Fourdrain, was sung as a prelude to the feature picture. Bertram Peacock, baritone, was assisted in this number by the Capitol Ensemble, under direction of William Axt, and by the Capitol orchestra. A march, "Naaman," by Michael Costa, played by Arthur Depew on the organ, completed the program.

* * *

The orchestral overture at the Rivoli, conducted by Frederick Stahlberg and Joseph Littau, was from Auber's opera "Masiniello," or as Americans are more apt to know it, "La Muette de Portici." Cesare Nesi, tenor, sang the arioso from "I Pagliacci" and Luciano Nava played as a horn solo, "Nocturne," by Frederick Stahlberg. Another dance novelty was introduced, with Paul Osgood and May Kitchen as principals. The organ solo, played by Firmin Swinnen, was Joseph Callaerts' Grand Choeur.

Rossini's "La Gazza Ladra," conducted by Hugo Riesenfeld, was the overture at the Rialto Theater. Mary Fabian, soprano, sang Mascherone's "For All Eternity," and Joseph Alessi played "I Hear You Calling Me" as a horn solo. Frank Stewart Adams, at the organ, played Alfred Hollins' Concert Overture in C Minor.

* * *

The music program at the Criterion Theater remained the same, except that Thalia Zanou, the Greek dancer, returned in her "Danse de Cassandra." Emanuel List, basso; Jean Booth, contralto, and the Criterion chorus were heard in Josiah Zuro's "Through the Ages," and Dvorak's "Humoresque," played by the orchestra under Victor Wagner and Gaston Dubois, was the overture for the eleventh successive week.

* * *

Charles Wakefield Cadman, the American composer, is writing a complete musical score for a great screen production of "The Rubaiyat."

* * *

The musical program at the Strand Theater this week included a novelty for harp, violin and piano presented by Anna Maria DeMilita, harpist; Antonio Briglio, violinist and concert master of the Strand Symphony Orchestra, and Lois Bennett, soprano. John Hart, baritone and the Strand organists were the soloists. The purely orchestral numbers included selections from Gilbert and Sullivan's "Pinafore."

Margaret Romaine Will Sing in Many Cities During Coming Season

Margaret Romaine, soprano of the Metropolitan, will begin her fall concert tour Oct. 5, with a series of engagements which will carry her as far west as Denver. During January she will make a number of important appearances throughout the Southwest, and in April she will sing at the St. Joseph, Mo., Festival and at other points in the Central States. As arranged at present, Miss Romaine's list of engagements will include appearances at Birmingham, Ala., Nashville, Tenn., Bowling Green, Ky., Knoxville, Tenn., Albany, Ala., Beaver Falls, Pa., McKeesport, Pa., Dover, N. J., LaFayette, Ind., Goshen, Ind., Keokuk, Iowa, Denver, Col., Boulder, Col., South Haven, Mich., Houston, Texas, Tulsa, Okla., Detroit, Mich., St. Joseph, Mo., and Evansville, Ind. Charles Lurvey will accompany Miss Romaine in her forthcoming recitals.

Louise Hubbard Is July Soloist with Symphony Forces



Louise Hubbard, Soprano, at Chautauqua, N. Y.

Louise Hubbard was photographed on her way to rehearsal at Chautauqua, N. Y., where she was the soprano soloist with the New York Symphony Orchestra, Willem Willeke, conducting, during July.

Mrs. Hubbard scored in her final appearance there recently, singing the "Jewel Song" from "Faust." She was recalled four times by the large audience.

JOHN DOANE IN OUTDOOR RECITAL IN SAN DIEGO

New York Organist Applauded in Home Town—Paulist Choir and Russian Violinist in Recitals

SAN DIEGO, CAL., Aug. 9.—John Doane, New York organist, who is spending his vacation with his mother at their Lyndon Road home, is appearing in a series of recitals at Balboa Park this week. His first recital was given Sunday afternoon and several thousand gathered at the great out-of-door organ to hear this popular young musician. That he is a great favorite in his home city, is shown by the intense interest exhibited in his program and the abundance of applause after each number. Mr. Doane played again yesterday and will complete his series to-day.

The Paulist Choir, Father Finn, conductor, appeared at the Spreckles Theater on July 27 and 28. The soloists were Master Thomas Coates and John Finnegan, tenor.

Vladimir Graffman, Russian violinist, appeared in concert at the La Jolla Club house last Wednesday evening. The house was well filled and his program was extremely interesting from the standpoint of variety and interpretation. He displayed unusual technique and an excellent tone. Mr. Graffman has only recently arrived in this country from the Orient where his concerts were a great success.

W. F. R.

Campbell-McInnes to Give Pittsburgh Recital

J. Campbell-McInnes, the English baritone, who sang with the Philadelphia Orchestra last season and at festivals in Toronto, Oberlin, Chicago, Hamilton and Greensburg, has been engaged for a recital by the Pittsburgh Friends of Music on Jan. 23. This will be his second Pittsburgh appearance, as he sang there in April. The week previous he will appear with the Hambourg Trio in Boston and in two New York recitals, in Aeolian Hall and at Columbia University.

Passed Away

Herman Scharmann

Herman Scharmann, of Brooklyn, who died at his Sheephead Bay home on Aug. 3, aged eighty-two, was honorary president of the Brooklyn Arion Society, former president of the New York Liederkreis, and honorary president of the United Singers of Brooklyn. Mr. Scharmann was born in Germany, but was brought to this country when five months old, and amassed a fortune here in the brewing business.

GEORGETTE LA MOTTE

PIANIST

Management ORA LIGHTNER FROST, 807 Fine Arts Bldg., CHICAGO.

American Artists "Unwelcome in England," Asserts de Harrack

"Buckingham Palace Itself the Source of Aversion" for Our Musicians, Says Pianist—Only One of Our Artists "Honored" by Royalty—Finds Viennese Hungry for Music

THAT the "aversion" which the English concert-going public has lately expressed for different American artists "finds its source in Buckingham Palace itself," is the assertion of Charles de Harrack, the eminent pianist, who has just returned on the *Adriatic* from a three months' stay in Europe.

"It was arranged that I should appear before the Queen while I was in England," Mr. de Harrack said, "but something happened that she had to go to Scotland for a few days, and before she returned I had to leave for Vienna. However, it might not have been possible anyway, as I was advised by a gentleman who is familiar with inner court life, that it would be necessary to state that I am a Russian or an Italian, as the Queen 'would not be interested in hearing an American play.' Of course, I am a naturalized American, and would not care to play under such conditions. English audiences are none too cordial to artists whom they suspect of being Americans."

Mr. de Harrack stated that in certain cases where artists have been booked by English managers, appearances before royalty had been arranged but on the



Charles de Harrack, Pianist (Left), Countess Moroni of Italy and A. H. Bramson, Manager Aboard the "Adriatic"

whole, artists whom we have come to hold in the highest regard have been icily received by the English audiences. It is a significant fact that of the great number of American musicians which

have invaded the English shores during the past few months, only one artist has been "honored" by the royal family.

According to Mr. de Harrack, England is at present the least satisfactory of the European countries in which to play. "However, my London recital was a success," he said, "despite the fact that Busoni, Puccini, and a number of others of us decided to appear on the same day, and there were hardly critics enough to go around. This super-sensitiveness to things American will probably soon disappear. I have been engaged for a series of appearances in Paris and London during April and May of next year under the management of Mrs. E. L. Robinson."

"Conditions in Vienna are very much different," continued Mr. de Harrack. "As far as the people are concerned, they are suffering unspeakably, but they have not lost their love or appreciation for music. In fact, music is as much a necessity to them as food, and they will often spend their last cent to hear it. The pawn shops and the galleries are filled with the treasures which the noble classes have had to sell, and it was in some of these that I almost changed my profession to that of an art collector. I wasn't seeking to profit by their misfortunes, but I felt it was really a kindness to buy some of the things which they wanted to sell so badly. I bought a number of paintings which will be brought to this country, a pair of twenty carat diamonds and a pearl necklace which has been in the royal family for more than a hundred years."

Mr. de Harrack played with the Badner Orchestra under Carl Weissman, and expected to make a number of other appearances in Vienna, but these had to be cancelled because of an operation which was necessary to restore the hearing to his right ear. He will open his season with a Carnegie Hall recital in October, after which he will play in many of the larger cities of the country and Canada. H. C.

YSAYE FORCES PLAN CHILDREN'S CONCERTS

Four Programs for Young Folks in Series—Musicians' Plan for Next Year

CINCINNATI, OHIO, Aug. 5.—The Cincinnati Symphony, Mr. Ysaye, conductor, is planning to give four Young People's Concerts this coming season. Thomas J. Kelly, who is spending his summer in northern Michigan, is preparing the very valuable course of lectures which is to accompany the concerts.

The violin master Ysaye has been the chief figure during the summer in Brussels, at the Vieuxtemps Centenary, which he is conducting at the command of his King and Queen.

Ysaye is again to teach his master class at the Cincinnati Conservatory of Music, beginning in October. It will be remembered that during last year he drew pupils to the Conservatory from all parts of the country, and also from foreign countries, including Switzerland, Australia and British Columbia.

Mme. Marguerite Melville-Liszniowska, who has been teaching an interesting class at Cayuga Lake, New York, for the past six weeks, conducting a piano summer school of talented pupils who have come to her from everywhere, and where she and her husband have held an enjoyable salon three times a week for the students, will spend the rest of her summer at Long Island. She had hoped to make it a perfect rest, but finds that a number of students from New York, who are anxious to do repertoire work with her, will demand some of her time. Mme. Liszniowska will continue with her teaching at the Cincinnati Conservatory of Music, opening her classes when the fall term opens Sept. 4. Marcian Thalberg is spending half of his vacation in Paris and the rest with his family in Switzerland. Jean ten Have is spending his summer in Paris and on the coast with his wife and son. Jean Verd is spending the summer in Paris and in the country near Paris. All of these artists will return for the opening of the Conservatory at Cincinnati, Sept. 4, where they will be teaching throughout the coming season.

Mr. and Mrs. Edgar Stillman-Kelley are spending the rest of their summer on the Atlantic coast.

Haig Gudenian, the Sevcik violinist, who made such a great impression as violin teacher at the Cincinnati Conservatory of Music last year, is spending his summer at Colorado Springs. T. T. F.

Enrichetta Onelli Engaged for National Opera Company

Enrichetta Onelli, soprano, signed a contract last week for an engagement of forty weeks with the National Opera Company which will open in Boston early in October. Miss Onelli will sing *Marguerite*, *Santuzza*, *Mimi*, *Michaela* and *Antonia*. The company will sing in Brooklyn the end of October.

The summer season at the Cincinnati Conservatory which was the largest attended of any season has just closed. Among the teachers taking advantage of this summer course were some ninety-six nuns from different religious orders and from all parts of the country. Among these were some former conservatory pupils.

Athens Welcomes César Thomson



César Thomson, the Celebrated Violinist and Teacher, on the Steamer Which Took Him to Greece for a Recent Series of Recitals. The Violinist Is in the Center; on the Left in Uniform Is Alexander Cazantzis, Director of the Royal Conservatory of Salonica, and on the Right Is Demetrius Dounis, Professor at the Conservatory

SALONICA, July 14.—Not even his more than three score years have dulled the art of that brilliant pedagogue and violinist, César Thomson, who, from his chair at the Liège Conservatory came to Athens last month for a series of concerts. The accompanying photograph shows the violinist—a favorite of yesterday and the great exponent of Paganini—on the deck of the steamer which brought him to Greece. With him are Alexander Cazantzis, a former pupil of Thomson, director of the Royal Conservatory of Salonica and former professor at the Brussels Conservatory, and Demetrius Dounis, professor at the Royal Conservatory of Salonica.

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Oscar Saenger Entertains Summer Class in Chicago

CHICAGO, Aug. 10.—On the conclusion of his teaching at the Summer Session of the Chicago Musical College, Oscar Saenger entertained his class of fifty-two students at dinner at the Parkway Hotel. Speeches were made by Mr. and Mrs. Saenger, and speeches and songs given by members of the class. Mr. and Mrs. Saenger left the next day for the Maine woods where they will remain until the end of September, when they will open their New York studios.

Ellison-White Conservatory Opens Third Season Sept. 20

PORTLAND, ORE., Aug. 9.—With the close of the joint summer session of the Ellison-White Conservatory and the School of Music of the University of Oregon, the Ellison-White Conservatory has announced that its third season will begin on Sept. 20. A new feature will be Carolin Alchin's system of theory, which will be given under Miss Alchin's direction. N. J. C.

Myrna Sharlow Goes to Colorado to Prepare Programs

CHICAGO, Aug. 6.—The "Call of the West" has lured Myrna Sharlow, the soprano, from her Kentucky fastness to the rugged regions of Colorado, where she is resting after a strenuous season in opera and in concert. Miss Sharlow is booked to sing sixty concerts during the coming winter, and is spending the summer enlarging her repertoire for the forthcoming season.

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